

HSS

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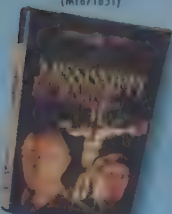
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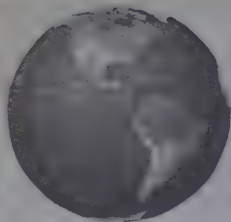
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TERRA INFORMA

a CJSR special promoting the 2nd Annual 'Green is Gold' Eco-conference. Terra Informa will feature interviews with eco-conference speakers Elizabeth May, the Executive Director of the Sierra Club of Canada on WHY KYOTO IS NOT ENOUGH: THE THREAT OF CLIMATE CHANGE and Anna Blythe-Lappe activist and founder of the Small Planet Fund Finding on the EDGE OF HOPE: STORIES OF FOOD, FARMING & DEMOCRACY.

Listen to Terra Informa this Friday, October 31 from noon to 1 pm on CJSR FM88. Terra Informa will also feature information on the conference sessions, speakers and tons of environmental tips to restore and heal the Earth. The 2nd Annual 'Green is Gold' Eco-conference takes place November 1-2, 2003 at the University of Alberta.



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ON THE COVER

Towering above all the other films at this year's Global Visions Film Festival, appropriately enough, is local director Gil Cardinal's *Totem: The Return of the G'psgolo Pole*, a complex tale of art, tradition and cultural appropriation, and Dan Rubinstein's interview with Cardinal kicks off our exhaustive festival coverage • 10

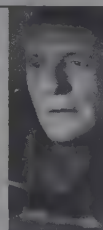
MUSIC

The proof is in the punting for the Dropkick Murphys • 39



FILM

Anthony Hopkins gets into a messy affair in *The Human Stain* • 50



ARTS

Paul-André Fortier flirts with danger in *Risk* • 58



print culture

By CHRISTOPHER WIEBE

She lost it at the movies

Whether or not Ottawa writer Elizabeth Hay's novel *Garbo Laughs* (M&S) wins this year's Governor-General's Award for English fiction (and Douglas Glover's *Elle* is a very strong contender), I believe time will prove its exceptionality, its importance.

Few speak about the "craft of writing" these days, but it is here in abundance: tonal shadings, structural complexity and an ensemble of characters that generate uncommon energy and great dialogue. This kind of writing

takes long, hard work, and Hay has been relentlessly exploring the permutations of form and voice since the appearance of her debut story collection, *Crossing the Snow Line*, in 1989.

Early in her career, Hay blended autobiography and fiction in two "documentary novels" before shifting to more emphatically fictional terrain with the celebrated story collection *Small Change* (1997) and the Giller-nominated novel *A Student of Weather* (2000). *Garbo Laughs*, written in Hay's by now distinctively understated voice, gives us her literary talent in full, extravagant bloom.

A novel about movie love and real love, *Garbo Laughs* finds a pitch-perfect balance between comedy and sadness. Driven less by plot than character, the novel concerns Harriet Browning, a quirky middle-aged writer obsessed with old musicals and films (particularly those starring Cary Grant, Frank Sinatra and

Gene Kelly), watching them repeatedly with her daughter and precocious 11-year-old son Kenny. While her husband finds her behaviour increasingly baffling,

Harriet writes letters to film reviewer Pauline Kael that she never posts, and finds companionship in her neighbour Dinah (and aggravation from others). The homey community of Old Ottawa South (which provided much of the setting for *A Student of Weather*) develops into a central character in its own right, one transformed by market forces and the 1998 ice storm.

Harriet's enormous appetite for film and Pauline Kael grows out of Hay's own experience. After working across Canada as a CBC radio personality in the 1970s, she worked as a freelance journalist in Mexico and Central America. She moved to New York City and,

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By STEVEN SANDOR

Commie dearest

My mother and father have always been a source of inspiration for me. I can barely imagine what it was like for them in that eventful autumn of 1956, lying in the flatbed of a truck speeding towards the Hungarian/Austrian border, told by their guide to be ready to use the machine guns they lay on in case the vehicle was stopped by Soviet soldiers. What an act of courage to leave their homeland to guarantee better lives for their three as-yet-unborn sons, to lie low in the fields the Soviet soldiers patrolled with dogs ready to sniff out dissidents.

Had my parents not made it over the border, had they been caught by a cruel army bent on reprimanding a nation that had dared speak up against the tyranny of Communism, they would have either been coldly executed and forgotten in a western Hungarian field or brought back to Budapest to face a life much worse than death. My mother still remembers the Soviet army targeting a hospital in which Hungarian revolutionary soldiers were being treated; my father can recall snipers firing into a crowd of Hungarian civilians in the streets of Budapest. They both remember the tanks, the way they roared down the streets, shaking the foundations of the homes and businesses they passed, all emblazoned with the

hated symbol of the red star. For the millions of Hungarian, Poles, Czechs, Slovaks and other stolen nations that lived under the thumb of Stalin, Khrushchev and Brezhnev, the red star was equal to the swastika in the way it promoted tyranny and death. While Ronald Reagan did not get many things right in his eight years as president, he hit it right on the nose when he called the Communist regime an "evil empire."

When I return to Hungary, I feel at once a great sense of home and a great sense of displacement. I understand that Budapest is the city where I should have grown up; that a morning walk up Andrassy Street or a late-afternoon espresso at the Anna coffeehouse should have been almost-daily rituals of my life. But even though the Soviets drove my parents and millions of other Hungarians out of their homeland 15 years before I was born (Hungarians have more diaspora per capita than any other ethnic group in the world), I

and politicizing, I had not noticed until that moment the bright red five-pointed star that was decalced onto our balcony barrier.

My mother pointed to it. "What... is... that?" she coughed. "That star isn't going to be red when you open, is it?"

Even though she was warm about the rest of the project, the red star rocked her. She later made a pointed joke that my goatee bore an uneasy resemblance to Lenin's, and it was the first topic of discussion when she called my father that night.

In truth, our red star really wouldn't be considered out of place in North America. The symbols and icons of the Communist era have not died—now they're fashion statements. Unlike the swastika, which is pretty well banned everywhere on the planet save for a few out-of-touch white power groups, the red star and images of those who once flew it remain icons. And it goes a lot further than the university kid with a Che Guevara shirt; go to Calgary, and

ja.com) is currently showing off a new line of red-star T-shirts and merchandise. "Star light, star bright, first big red star I see tonight..." states the company blurb. "Once proud symbol of Soviet block [sic] dominance? Universal symbol of power and omniscience? We have no idea, it's just a big RED STAR with a black outline. Draw your own conclusions from the star imagery, but it looks damn fine on a T-shirt or a drinking stein."

Heck, I've always been suspicious of the red star on the Heineken bottle. Yes, I know that the red star has long been a symbol—a badge of honour—even bestowed upon premier brewmasters, but heck, the swastika was once a sign of peace, too.

The whole idea of "communist chic" is even goofier in Budapest; across from the national library and parliament, a red, white and green Hungarian flag with a hole cut out of the middle commemorates the civilians and revolutionaries who were killed by

the communists in '56. The red star has been removed from the flag, a symbol it will never fly again. But walk across Pest to the hip Dunapart mall, and you'll find shops displaying fur hats with red stars and old Red Army uniforms. In the centre of the mall,

amidst the buzz of canned rock music and an army of American chain stores, there's a display of old communist relics, from images of former leaders to army supplies, placed in a glass case as some kind of *art nouveau* statement. Even in a land where the red star symbolized oppression, the symbol has gained *art nouveau*-chic credibility.

I guess the red star will be with us as an icon for a while; hopefully, in the long run, it will once again serve as a reminder of a great tyranny that cannot be allowed to repeat itself. But if it generates sympathy for these devils, then I will have to take a can of paint to the balcony myself. ☹



feel like I am returning to a city that was once home.

Last month, my mother came to Edmonton for a brief visit to check up on her son and have a look at the Starlite Room, a downtown concert hall in which I had invested. I gave her an afternoon tour of the venue and she nodded in appreciation at the renovations that had taken place in the old Salvation Army Citadel building that my five partners and I had purchased. At first, she was impressed by the work, but she stopped cold when she looked at our bright red balcony railings. Somehow, in the midst of weeks upon weeks of planning, renovations

right next to the oh-so-famous Ship and Anchor pub you'll find Ming, a cocktail lounge decked out with pictures of Chairman Mao and other communist leaders of the past. There's an insurgent country band on the Blood-shot label called Red Star Belgrade, named for the soccer team that was a favourite of the dictators of the former Yugoslavia. There is Red Star Coffee, a fair-trader based in California. Both the Foo Fighters and Manic Street Preachers have used red-star logos on their merchandise and albums. And there's word Edmonton will soon be graced with a nightspot known as the Red Star.

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EVENTS

Conference sends
eco across campus

EDMONTON—Even though everyone from Shell to Starbucks fancies themselves a sustainability innovator these days, it's still not easy being green in Alberta. This weekend, the University of Alberta Students' Union's Environmental Co-ordination Office of Students (ECOS) is taking another run at giving Edmonton environmentalists a space to build green momentum, with their second annual eco-conference, entitled *Think Global, Act Local, Stay Hopeful*.

Last year's inaugural Green Is Gold conference brought former American Green Party presidential candidate Ralph Nader to town to speak to a sold-out crowd. This year, the conference continues the tradition of bringing controversial and high-profile viewpoints to bear on environmental issues. A Sunday afternoon session, for instance, pits former federal Tory leadership contender David Orchard against NDP leader Jack Layton in a debate on the environment and politics. "The point of diverse speakers and a debate or workshop format is to get people thinking critically about the solutions that are out there, and also to spur them into action," explains Mike Hudem, last year's SU president and the founder of ECOS and the conference. "That's the more important element, and you just don't get that kind of energy from listening to one lecturer."

ECOS was also designed to ensure that sustainability on campus remains a priority, in university operations as well as general decision-making. ECOS director Geneva Rae often deals with the U of A administration's Sustainability Task Force and believes we have much to learn from other jurisdictions. "One of our most interesting conference workshops this year is [on] the role of universities for a sustainable future," she says. "As a university, we should be community leaders, but the U of A is lagging behind. We still haven't learned that taking sustainability seriously is not only good for the environment, but also saves the university a lot of money in the long run."

The conference's Universities and a Sustainable Future workshop will be led by Kerri Klein, the B.C. co-ordinator for the Sierra Youth Coalition (SYC). The SYC has been running a sustainable campuses project since 1998 and this month launched a campaign called Greening the Ivory Towers: From Academia to Action. "The project empowers students to use their campus as a living lab to perform assessments on campus sustainability," Klein says. "This process is holistic; it considers the interconnectedness of the ecological and socio-economic spheres and provides a scientific tool for measuring sustainability on Canadian campuses." Indeed, the current U of A Sustainability Task Force is anything but "holistic and interconnected," governed as it is by a central administration. Rae describes the

process as compartmentalized: "One group looks at human environmental issues," she says, "and the other reviews physical operations. They are also only advisory and meet more like an ad hoc committee, without clear direction."

Klein hopes her workshop will give U of A students ideas for improving their administration by providing concrete examples of how sustainable practices can save universities tons of cash. "For example," she says, "UBC began energy and water retrofits that will save the campus \$2.5 million annually by reducing energy use by 20 per cent and water by 40 per cent. Of course, investments have to be made, but the payback period is only eight years—not bad when you consider how long a university is going to be around."

Klein argues that events like the eco-conference are essential to meeting sustainability objectives on campus because students are the drivers of change. "Change is difficult to embrace [for university administrations]," she says, "especially when it calls for being a leader in making decisions with ecological, social and economic variables." The problem, she continues, is that "while students have a lot of energy, they don't have time. Universities are large bureaucracies and it's common for students to begin lobbying for change within their university career but graduate before they see results. So it's crucial to have administrative support and a long-term commitment."

The eco-conference will take place on campus on Saturday, November 1 and Sunday, November 2. Student admission is \$25, or \$35 for non-students. For more information, go to www.su-ecoc.ca, e-mail ecoc@su.ualberta.ca or call 492-7134. —SHANNON PHILLIPS

TECHNOLOGY

Track mentality

HELSINKI—Last year, California-based Wherify Wireless developed and released a wristwatch containing a

GPS-powered tracking device, which would allow parents with both \$200 to spare and a child who hates free will to follow their kid's location and movements over the Internet. While the subject is obviously not impervious to controversy, the Wherify watch has found a niche in the American market and is already being used by schools to keep track of students on field trips.

Until now, child-tracking has been an exclusively American phenomenon. But if new legislation permitting parents to follow their children on the Internet using the common cellphone is passed, Finland may become the first European country to embrace the concept of people-tracking and one of the first European countries to allow individuals to track others without their consent.

Of course, the bill has piqued the interest of pundits worldwide, and while some have lent the idea philosophical support, most have questioned why parents would need the technology and speculated darkly about the effect it would have on children. "We are teaching children that society is a very dangerous place," Frank Furedi, author of the aptly-titled book *Paranoid Parenting*, told the BBC. "We're telling them to be scared of life, to distrust everyone. And that has to have a negative impact in the long term. In part, this is being driven by the manufacturers, which peddle such devices to parents and make them feel irresponsible if they don't use them. But at the same time, Western culture is very hospitable to such marketing because there is currently a heightened perception of risk."

Lisa Firestone, a clinical psychologist at the California Glendale Institute, takes a less damning view of the technology, but she's concerned all the same that it will lead to a false sense of parenting. "On the one hand," she said to the BBC, "these tracking devices show that parents care, and that's not a sentiment we should attack. On the other hand, following your child in this way is not real engagement—it's pseudo-involvement. It shouldn't be a substitute for

having a real conversation with your child, for spending time with them."

With child-tracking technology gaining ground in the U.S. and now in Europe, one has to wonder how long it will be until Canada too gets involved in the debate. —CHRIS BOUTET

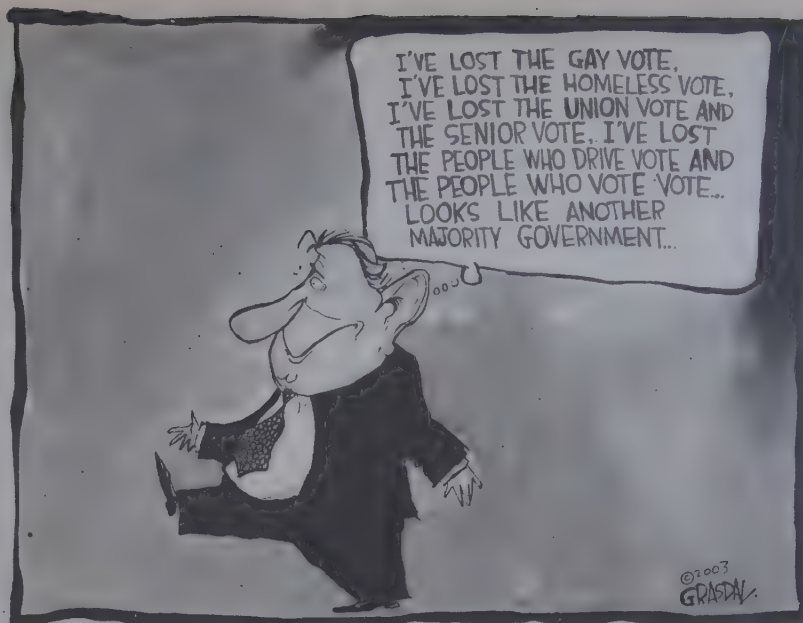
ENVIRONMENT

Sweden seeks support
for post-Kyoto plan B

STOCKHOLM—Worried that Russia will kill the Kyoto Accord, the Swedish government is calling on Canada, Japan and the rest of Europe to go back to the table to discuss a new environmental deal to replace it.

"We are disappointed with Russia," Swedish Environment Minister Lena Sommestad told Reuters. "If Russia does not ratify, we have to find other forms of cooperation. Those countries that have ratified the agreement should have a discussion in the coming years about how we can go ahead." But Sommestad added that the preferred option would still be to have Kyoto-supporting nations put enough political pressure on Russia to get a ratification bill in front of the Duma. "We need to sit together with other countries that have ratified the Kyoto agreement—like Canada, Norway, Japan—and discuss what we can do to get the Russians to ratify," she said. "It is important to have other players as well."

Prime Minister Jean Chrétien told the Canadian media last week that Russian President Vladimir Putin had given him his word that Moscow would ratify the environmental accord. But later, Canadian government officials admitted that Putin also warned Chrétien that the bill would have to pass through the Duma first—basically a warning that if the Duma balks at the deal, the Russian leader's hands are tied. The Swedish call is proof that the international community has taken the Putin promise with a grain of salt. —STEVEN SANDOR



By CHRIS BOUTET

Exporting diamonds

When it was announced last week that the Edmonton Trappers baseball team had been sold and would be moving to Round Rock, Texas in 2005, the news hardly came as a surprise. After all, for years—since the Drillers indoor soccer team imploded under the weight of its own unpopularity (and the strange decision to play rock music during games)—the Trap had been carrying the torch as the redheaded stepchild of the local sports scene.

But in a classic case of not realizing what we had until it was gone, news of the sale has caused a surprisingly decent-sized uproar in the City of Champions, especially compared to our reaction to the Drillers failure. No one really expected indoor soccer to gain a foothold in Edmonton's Darwinian, survival-of-the-fittest sports ecosystem.

And this, of course, is the major difference between the Drillers and the Trappers: the baseball team was doing fine financially. It had a loyal fanbase, affordable tickets and, since the salaries of the players were covered by their major-league affiliates, all the Trappers had to worry about was covering the cost of their daily operations. Moreover, the city thought enough of the team to put five million bucks into renovating John Ducey Park (or Telus Field) in 1996. These aren't indicators of a team that would someday have to move for financial reasons. And that's what hurts the most.

In reality, the Trappers' departure has more to do with simple geography than economic stability and fan support. With the recent sales of the Vancouver Canadians and Calgary Cannons baseball clubs, Edmonton became an unnecessarily distant blip on the Pacific Coast League's radar. From the PCL's standpoint, it didn't make sense to burden the league with the inflated cost of traveling this far north. The Trappers, despite their success in Edmonton, were a drain on their opponents' coffers.

That's why there were no warning signs, no pleas to the public for higher attendance or more money. That's why the Trappers are fleeing a city of nearly a million people for a suburb of Austin with a population roughly that of Sherwood Park. That's why there's such a large public outcry. Edmonton's team was by all accounts stable and healthy—except for its unfortunate location way up here on the tundra. Perhaps what stings most is that, despite all our fanfare about the greatness of Edmonton on the world stage, losing the Trappers makes us uncomfortably aware of our own obscurity within North America. ☉

Haiku Horoscope

ARIES

(Mar 21-Apr 19)
Since you didn't get
Me a birthday present, I
Predict your demise

Taurus

(Apr 20-May 20)
You can only get
So far with flattery, steal
The car after then

GEMINI

(May 21-June 20)
A dollar can go
A long way, provided it
Hits the water right

CANCER

(June 21-July 22)
Hemp hats are stylish
If the look you are after
Is "dirty hippie"

LEO

(July 23-Aug 22)
In times of trouble
You can turn to the Bible
Hard liquor version

VIRGO

(Aug 23-Sept 22)
You will get the chance
To hold your head up high this
Week, with a neck brace

LIBRA

(Sept 23-Oct 22)
I don't think you can
Put "a life of lies" on your
Acting résumé

SCORPIO

(Oct 23-Nov 21)
Stop listening to
Weezer and get your filthy
Hands off my sweater

SAGITTARIUS

(Nov 22-Dec 21)
You gotta get paid
But saying that won't help in
The job interview

CAPRICORN

(Dec 22-Jan 19)
Complaining that your
Horoscope is mean can be
Counterproductive

AQUARIUS

(Jan 20-Feb 18)
With a face like yours
Every day is Halloween
Cheer up: kids love you

PISCES

(Feb 19-Mar 20)
I stand by my claim
That the only good zombie
Is a dead zombie

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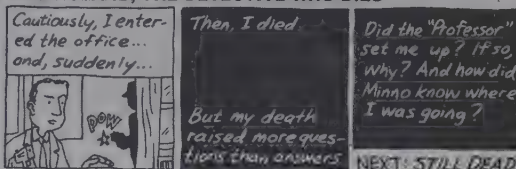
CHAOS BUTTERFLY



GUY WALKS INTO A BAR



SAM ROLAND, THE DETECTIVE WHO DIES



TRAVIS



SY KYATRIST, Ph.D. M.D.



BEHIND THE SCENES at TRAVIS by Russell



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ART

Print Culture

Continued from page 4

living in a small apartment with her two young children, began to "get hooked" on old movies and their stars. She became a devotee of Kael after reading "The Man From Dream City," her famous essay on Cary Grant (reprinted in *When the Lights Go Down*). "She was never dry for one sentence," says Hay of Kael's singular ability to animate her writing with thought, feeling and reaction. "And since she was always writing about how a film story works or mistakes by directors and actors, she really helped me to figure out how to write fiction and narrative."

A resident of Ottawa since 1992, Hay says that becoming a storyteller has been a struggle because she isn't a natural storyteller. Up until the late '90s, she was exploring the confluence of the "real and the fictional," a position that would combine the range of fiction with the urgency and immediacy of autobiography. When she finished *Small Change* in 1997 she felt she had hit a dead end, that she was

meeting herself around every narrative corner and had to crack, in her words, "the fiction nut." She has found the third-person narrative voice of her two recent novels has dramatically extended the creative range of her writing. "I remind myself of someone who learns a new language but never loses their accent," says Hay. "So when I write in the first person, my accent is too strong, there's too much 'me.' I would love to someday write in the first person in as relaxed and full a way as I do in the third person." Even so, *Garbo Laughs* contains many discernible links to the area, even the house Hay lives in. She still likes, she explains, to have one foot on the real ground when she's writing, and to move out from there.

"Ten years ago I would have said I didn't have a novel in me, that I think short and write short," says Hay. "But I find now that stories are more splintered and they don't give me a place to be. The great thing about novels is that they give you a place to live in for a long time—it's a very expansive and ample genre. So what is this, some kind of a search for home that runs through my life? Or it could just be that it's easier to publish a novel than a

collection of stories." And in Hay's quick self-deprecation I catch an echo of Harriet, her brilliantly flawed creation.

Critical mass

Book reviewing is no simple matter, whether you're assessing aesthetic issues or navigating book biz politics. The latest issue of *The Malahat Review* (No. 144) presents a sparkling collection of pieces on the state of book reviewing in Canada, with supplementary notices from writers in the U.S., U.K. and Australia. Contributions include ribald ones from Mark Anthony Jarman and Douglas Glover ("Dear Lord, forgive me. I'm a recovering book reviewer"), sober reflections from former *Edmonton Journal* books editor Lynne Van Luven and a high-octane exchange between Bert Archer and Zsuzsi Gartner offering new directions. Hilary Mantel writes of a more intractable problem: "The language seems to have a bigger vocabulary for blame than praise. It's hard to be original when you find merit, but seductively easy to make an entertaining piece at the expense of a book you don't like." ●



three dollar bill

By RICHARD BURNETT

Irshad Allah

Irshad Manji has a big mouth, and God bless her for it. I can't tell you how many times over the years I've heard people say nasty things about her, especially after she became host of the now-defunct Canadian TV newsmagazine *Queer Television*, and after CHUM made a CRTC bid to launch the digital-cable QT-Queer Television network with Manji at the helm.

Almost immediately she was called a bitch. Others said Manji was too strident. Others said she had to get rid of her mustache. What they all couldn't stand is that Manji speaks her mind, and when she does, people listen. And she's good at it too.

So it's no surprise that Manji, 34,

has been getting plenty of media attention and mixed reviews for her just-published book, **The Trouble With Islam: A Wake-Up Call for Honesty and Change** (Random House). I don't want to review her book here other than to say it's very readable and will infuriate conservative Muslims. "I am a Muslim refusenik," she writes. "That doesn't mean I refuse to be a Muslim; it simply means I refuse to join an army of automatons in the name of Allah. I take this phrase from the original refuseniks—Soviet Jews who championed religious and personal freedom. Their communist masters refused to let them immigrate to Israel. For their attempts to leave the Soviet Union,

many refuseniks paid with hard labour and, sometimes, with their lives."

Manji has already received many death threats—go figure—and now has a bodyguard. "He's been assigned to me in consultation with the police," she says, "and Random House and I are splitting the cost, including the securing of my home." And you know it's only going to get worse: Manji's book will be published in Britain, France, the United

States and Australia next year.

"The trouble with Islam is the lies we Muslims tell one another to cover

up what's happening on the ground—the ill treatment of women, the Jew-bashing and the ostracism of homosexuals," she explains. "And in countries like Mauritania, Yemen and Sudan, slavery—legalized enslavement—continues under Sharia law. But the response [among many Muslims] is, 'It's all about the White House, the CIA has done this to us. It's Israel, it's the Zionists who have done this. It's the house of Saud in Saudi Arabia. It's [the ultra-conservative sect of] Wahhabism.' Now, Wahhabism is a problem. But it's only 300 years old. Our problems date back to 1,000 years ago."

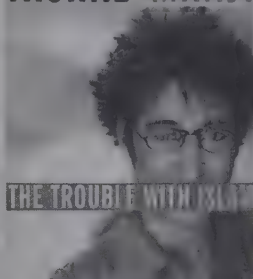
As for Irshad's homo detractors who rejoiced when CHUM's bid for the QT Network lost out to the embarrassingly bad PrideVision Network, when I ask Manji what she thinks of PrideVision, she replies, "I wish them well, but I don't subscribe to that [pay] channel. They can call it PrideVision, but I don't know where the vision is."

She dismisses her queer and Muslim critics by taking to heart advice given to her by none other than

Salman Rushdie last year. "I asked him, 'Salman, why would I consciously cross the line knowing that it could invite [the fatwah] visited upon you?' And he replied, 'Because a book is more important than a life.'"

Manji balked at Rushdie's assertion. "But he explained to me," she says. "Once a thought has been thought, it can be disagreed with, it can be vitriolically opposed, even violently opposed. But it cannot be unthought." And that is the gift that writers give to this world. ☉

IRSHAD MANJI



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ON THE COVER



Poles apart

Is Gil Cardinal's *Totem* the story of cultural theft—or cultural preservation?

By DAN RUBINSTEIN

In 1929, when the Haisla people of northwestern British Columbia returned to their village in the Kitlope Valley from a fishing trip, their nine-metre-tall totem pole had vanished. Carved at the behest of Chief G'psgolox in 1872, the pole had been lopped off at the base and whisked away by the local Indian agent and Swedish consul Olof Hanson. It was shipped across the Atlantic to Sweden, where it was destined for a museum, leaving the Haisla to keep memories of the pole alive through stories passed down from generation to generation. Its fate remained unknown to the Haisla until the late 1970s, when elder Cecil Paul undertook an exhaustive search and saw a picture of the pole in an anthropology book. In 1991,

elders Louisa Smith and Gerald Amos travelled to the Folken Museum Ethnografiska in Stockholm, the first of their people to see the pole in more than 60 years. They started negotiating for the pole's return with the Swedish government. After nearly a decade of talks, the Haisla community of Kitamaat Village, about 600 kilometres northwest of Vancouver, called Edmonton-based filmmaker Gil Cardinal. They asked him to tell the world their story.

Sitting in the living room of his house in Garneau, surrounded by aboriginal paintings and sculptures, Cardinal says stories seem to have a way of finding him, in much the same way that he found his way into the world of documentary filmmaking. He took his first steps in the film and television business as a studio cameraman with Access TV after a university aptitude test told him to enter either photography or broadcasting. That led to a job as a TV producer/director until he left Access in 1980. A stint teaching at Grant MacEwan's native communication program lasted only a year—"It was-

n't for me," says Cardinal—after which he began freelancing with the National Film Board. His first major film as a director was 1983's *Children of Alcohol*, about the effects of parental alcoholism on kids. From there, the stories started flowing: *Foster Child* in 1987, about his own search for his birth family; *The Spirit Within* in 1990, about spiritual programs in prisons; *Our Home and Native Land* in 1993, about aboriginal participation in constitutional talks. In the past decade, Cardinal has made four more feature documentaries, directed numerous episodes of TV shows such as *The Rez* and *North of 60*, and won both Canadian and American film awards, receiving exposure at high-end festivals like Sundance.

But none of this really mattered to Cardinal when the call came from the Haisla in February 2000. Their story, now powerfully documented in *Totem: The Return of the G'psgolox Pole*, became all-important—especially because Cardinal learned the details of their efforts to repatriate the totem on the same day that applications for the NFB's aboriginal filmmaking program were due. Cardinal hurriedly filled out a proposal and submitted it under the wire. "This film could not have been made without the NFB," he says categorically. "It's not the kind of thing any network would put time and resources into. It was a long-term project. There had to be a lot of funding. Nobody knew how the story would turn out."

BEFORE ANY FUNDING was in place through the NFB's program to nurture and fund aboriginal directors, however, Cardinal was in Kitamaat Village with his camera. He didn't want to miss anything. The Haisla had managed to strike a deal with Swedish authorities, who would allow the original pole to be returned to B.C. provided the Haisla built a museum to house it and carved a replacement pole for the museum in Sweden. They also decided to carve a third pole, a replica pole, to be erected on the site of Misk'usa, the village at the head of the Kitlope River where the original pole stood. The plan was send the replacement to Sweden and raise the replica pole in the remote, stunningly beautiful Kitlope Valley, three hours by boat from Kitamaat and one of the region's last untouched watersheds. There the pole would eventually rot and fall to the earth, to be reclaimed by nature, the fate of totems in traditional times.

Cardinal was in Kitamaat—the village where about 700 of today's 1,200 Haisla live—the day three massive, 344-year-old cedars donated by a logging company arrived on a truck. Master carver Henry Robertson and his nephews Derek and Barry Wilson, with help from Henry's granddaughter Trisha, began hacking away almost immediately; you can practically smell the wood

chips as they fly. But instead of listening only to the spirit of the pole, as carvers did in times past, they follow photos and documents sent by the museum in Sweden, which had requested an exact replica.

"With any kind of documentary, it has to do with the relationship between the filmmaker and the community," Cardinal says, referring to the intimate access the Haisla gave him. "There has to be trust. I took the position that I was there as a tool to serve the telling of their story." Juxtaposing footage of the carvers at work with elder interviews, interviews with the Swedish museum director, archival scenes and shots from inside the Stockholm museum, he brings out the issues at the heart of *Totem*. The pole was "taken," he narrates at one point, "but it was also taken care of."

This is not a simple matter of theft, although some Haisla certainly saw it that way, at least initially. But because totems never last more than 100 years in the rainforest, the original pole would've been gone by now, so in a sense the Swedes kept it alive. Bringing it home in the 21st century will help the Haisla continue down the healing path, onetime chief councillor Gerald Amos observes—"And Lord knows," he says, "there's a lot of healing to do." The condition imposed by the Swedes—that the original be housed in a museum—generates the most controversy and debate at Kitamaat. "How dare they?" some Haisla seem to be saying. But as Amos himself points out, "We don't want to rip the pole away and leave a vacant space. That'd be the same thing they did to us."

ATTRACTED TO THE DEDICATION and spirit of the Haisla, Cardinal shot about 60 hours of film in Canada and Sweden. He captures some very moving moments, such as Henry Robertson sitting quietly in the hall where the original totem, carved by his grandfather, is on display in Sweden. The burly, charismatic carvers went to Stockholm to finish the replacement pole while being watched by school groups and museum-goers—"The carvers themselves are now on display," Cardinal says in the film—and these scenes add a sparkle to *Totem*, a human face beaming with optimism and hope. Like Robertson, Cardinal also stood under the original totem. He says it has a spirit about it, an energy. "It's very real," he recalls, "because there it stands, in this hall, all alone, waiting to go home."

Without giving away the ending of *Totem* entirely, I'll tell you that this story is still not over. The Haisla are currently attempting to raise money to build their museum. Which is why, Cardinal says, the "sophisticated audience" at the film's world premiere at the Toronto International Film Festival in September started passing around the

Woman of visions

The timing was perfect. Local Independent filmmaker Helen Folkmann was just wrapping up her latest project, *Opus d'Amour*, a documentary about the Winspear Centre's new pipe organ, when she learned Shelaïne Sparrow was leaving her post at the helm of Global Visions, the film festival she'd run since rescuing it from near-oblivion in 1998. Folkmann, executive director of Edmonton's Film and Video Arts Society and a longtime leader in the city's film community, had nothing major on the horizon; she'd also worked as a consultant for Global Visions in the past and helped out with screenings last year. So the fit was as good as the timing, says Folkmann, the new director of Global Visions.

And how better to start a new job than with an audible bang? This year, the festival has added an extra day to its schedule, one more venue (the Edmonton Art Gallery) and a new programming stream, the Dreamspeakers aboriginal series. From 1991 until it went dormant in 1998, Dreamspeakers was a local aboriginal film festival. "They had a break and wanted to re-emerge," explains Folkmann, "but the break was really long." In order to build exposure for a full rebirth in 2005, Dreamspeakers is partnering with Global Visions this year, bestowing the festival with a wide spectrum of aboriginal docs from Canada and beyond.

"We're in the process of really broadening our programming mandate," says Folkmann, who's contagiously enthusiastic about the 66 documentaries being screened this year, the 16 directors who'll be in attendance, the 16 Canadian premiers and the five world premiers, among them *Angakkulit* (Shaman Stories), the latest from Atanarjuit (The Fast Runner)'s Camera d'Or-winning director Zacharias Kunuk. "You don't forget about 22 years of history—we're the oldest documentary festival in Canada," she continues. "But you can broaden. I've heard complaints in the past: people see a lot of really good stuff but say it's depressing. And I don't want our festival to be known like that. You can't just say there's a problem. I want films that show people doing something about problems."

Putting her emphasis on compelling characters and quality storytelling, Folkmann wants Global Visions films to focus on global issues with local manifestations. "The best way to say it," she says, "is films about the world we live in." —DAN RUBINSTEIN

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SEE NEXT PAGE



Shaman to watch over me

Zacharias Kunuk's latest film voyages between physical and supernatural worlds

By LISA GREGOIRE

Zacharias Kunuk carries five namesakes. These are the names of his family members and friends who died the year before Kunuk was born on a little island off the western coast of Baffin Island. They are five Inuk women who keep him connected to his ancestors and safeguard his passage on earth. In return, it's Kunuk's job to fulfill their dreams.

That job began in earnest 22 years ago, when Kunuk sold some soapstone carvings and bought a video camera. Since then, he's become Canada's most acclaimed aboriginal filmmaker, whose documentaries on Inuit life and culture have screened in 16 countries. His career reached a new peak in 2000 with the release of Canada's first aboriginal-language feature film, *Atanarjuat (The Fast Runner)*, a three-hour, \$1.96-million opus shot entirely in Nunavut. The film won armloads of awards worldwide including six Genies and Cannes' prestigious Camera d'Or for best first feature. On October 22, Kunuk became an officer of the Order of Canada.

"It's what I wanted the most to complete where I came from," Kunuk says from his office at Isuma Productions in Igloolik. (Isuma means "think" in Inuktitut.) "From waking up in a sod house with my frozen kamiks to the Order of Canada, it's now complete."

Kunuk's latest documentary, *Angakkuit* (Shaman Stories), has

its first festival screening at Global Visions. Unfortunately, Kunuk won't be here to usher his latest offspring onto the public stage because it conflicted with something in his daytimer: fall hunting season. The new one-hour documentary swings between interviews with elders Kunuk has assembled over the past few years and traditional scenes of Inuit hunting, fishing, sewing, playing and setting up camp. As with all of Kunuk's work, this journey into the mysteries of shamanism is meant first for Nunavummiut—Inuit of Nunavut—but it's bound to enthrall non-Inuit audiences. Perhaps shock them, too. Be prepared to see animals killed and families consuming bloodied meat and organs on the snow.

Kunuk makes no apologies for the truth. "You go to the supermarket and you buy a steak and then eat it," he says. "You don't know how the animal lived and how it was gutted."

**You go to the supermarket and you buy a steak and then eat it.
You don't know how the animal lived and how it was gutted**

ted. In Inuit life, children, when they start to walk, watch animals being cut up. That's part of their education: what meat is good to eat and what should not be eaten."

The film showcases Kunuk's signature style—wide, sweeping shots of the land to a backdrop of throat singing, beautiful pink-and-gold sunset-tinted snow and colourful interviews with some of Nunavut's last remaining elders. Kunuk, a father of five, was born 46 years ago near Igloolik, one of Nunavut's most traditional communities, which boasts 4,000 years of continuous occupation. During the late 1970s, Igloolik

repeatedly voted against allowing local television service because there was no Inuktitut programming. In 1983, residents finally relented. "The first thing that came on the screen was *Hockey Night in Canada*," says Kunuk. "I think they planned that."

IN ANGAKKUIT, Kunuk explores the role of shamanism in Inuit society and how it was largely abandoned to

Christianity. Before the Anglican and Catholic missionaries started marching across Canada's tundra dispensing the fearsome word of God and saving Inuit from something called "hell" about 150 years ago, Inuit believed their priests had the power to commune with the gods. Shamans, whose spirits often took flight at night to explore unknown lands both physical and supernatural, were considered conduits through which healing, punishment and prophecy were dispensed.

Christianity, with its stories of good and evil, of spirits and prayer, found instant purchase among Inuit. And when priests made a distinction between good and bad, urging Inuit to "be good or else," many chose to abandon their beliefs that good and evil existed naturally and that the struggle between the two were necessary for growth and enlightenment. Shamanism persisted nonetheless within small groups who avoided accusations of barbarism by practicing their faith underground.

Kunuk is distressed that these and other aspects of Inuit culture are disappearing under the weight

of Western popular culture. He's committed to documenting the remaining traces of tradition to prove his people are strong and diverse. "This is my way to pay back my culture," he says. "Young people never heard these stories. Kids are more interested in rap and heavy metal music. They are fragile, like eggs. You rough them and they break. We want to record as much as possible before the elders go."

KUNUK'S CHILDHOOD experiences fuel his mission. He was on the cusp of manhood at age nine—just beginning to join the camp hunters on their regular journeys on the land—when he was plucked from his kamiks and placed in a western-style school in town. "It was the saddest day of my life," Kunuk says. "I had been going with different hunters and they had a name for each dog. I would sit right behind the driver. The next thing I know, I'm in a classroom learning about Africa. I just hated it."

Kunuk has come to appreciate his western education but would prefer if Inuit children spent at least half of their time in the traditional classroom, on the land. While *Angakkuit* finds a fresh audience, Kunuk will be putting together his next work, which documents a recent family reunion. His international fame has helped open doors to grants and other sources of money and made him a bit of a folk hero in Nunavut. But he is the same Zack who has been pestering Inuit leaders and elders with a video camera for two decades. "I've never changed," he says, "but I do notice kids going to school waving at me. It's very nice." ●

ANGAKKUIT (SHAMAN STORIES)

Directed by Zacharias Kunuk • Library Theatre • Sat, Nov 8 (9pm)

Totem

Continued from previous page

hat. (The Toronto screening was called the "word premiere," but it was actually shown a couple times in Kitamaat beforehand.) Likewise, *Totem's* screening at the recent Vancouver film fest turned into an impromptu fundraiser, and Cardinal hopes future dates at Edmonton's Global Visions and at the University of British Columbia in late November will generate not only dollars but also awareness and the political will to bring the pole back to Canada. Moreover, he says the film has helped re-energize the Haisla, who've been working on repatriation for more than a dozen years.

"Museums don't like to give things away," says Cardinal. "But they have so much stuff—stuff you don't even see in basements and storage rooms—that's all been pillaged. Museums do have a role, but an artifact behind glass... People just walk by and look at it. To me, it has no context. That's why the Haisla very deliberately, very deliberately, sent the carvers over, so people could see it happen, talk to the carvers and see the context." Which ties into Cardinal's goal for the film. He wants audiences to walk away with an appreciation not only for the Haisla struggle, but also for the respect that has developed between the Haisla and the Swedes.

"It's a good moral for us all," says Cardinal. "The Haisla people could've been very angry, but a very good spirit has developed. It shows the respect we need to have for one another—and for each other's beliefs." ●

TOTEM: THE RETURN OF THE G'PSOLOX POLE

Written and directed by Gil Cardinal • MacLab Theatre, The Citadel • Wed, Nov 5 (8pm) • Q&A with the director and gala reception after screening

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Changing the world, one film at a time

Part One of our exhaustive guide to the films at this year's Global Visions

By VUE STAFF

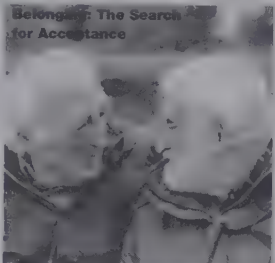
Balseros • Zeidler Hall, The Citadel • Fri, Nov 7 (9pm) *Balseros* tells the tale of seven of the 50,000 Cubans who put their trust in rickety rafts made of inner tubes for the 150-kilo-



metre journey from Havana to Miami in 1994, the year the collapse of the Soviet economy hit Cubans with massive food and fuel shortages. Filmed as a half-hour report for a Spanish public

broadcaster, the journalists kept in touch with the seven rafters through their detention in Guantanamo Bay and their settlement in cities across the U.S. The result is a two-hour film, complemented by a brilliant soundtrack of original Afro-Cuban music and gorgeous shots of Old Havana.

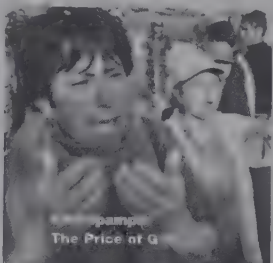
Balseros is not a polemic about the Castro regime. Rather, this is a story about the immigrant experience in the U.S., as can only be told by Cubans. We get slices of capitalist/socialist comparison, such as the following gem of advice a fellow Cuban offers Oscar,



newly arrived in the Bronx: "After you're here for a while, you'll realize what the capitalist system is like. You have to resolve your own problems before you can resolve others' prob-

lems. And since you've got problems every day, there's no time left for others." Visually and technically impressive, *Balseros* is a tight narrative about how dreams of a new life mutate into the reality of poverty and loneliness—or the "achievement" of suburban mediocrity over the course of seven years. *Balseros* leaves you with that nagging feeling that dreams don't come true and lives simply go on in the face of hardships wherever we live. (SP)

Belonging: The Search for Acceptance • Library Theatre • Fri, Nov 7



(9pm) *Belonging* features French philosopher Jean Vanier, who gently asks the audience, "What does it mean to be fully, fully human?" Vanier, along with an ensemble of sociologists and other experts, relates this question to an individual's sense of belonging, lightly touching on nationalistic and religious issues. He includes the perspectives of those who don't belong: the elite executive who can work anywhere but still gets lost in the corporate shuffle; the refugee school teacher who has to flee a country where children's rights activists are considered traitors. While these stories sting, the film doesn't give enough voice to those who are truly suffering. Most stories of the pushed-aside and forgotten are told through the mouths of concerned philosophers.

Even though the film feels like it's coming from a privileged perspective, it does explore the need for universalism, caring and understanding. The amount of sincerity and hope that went into *Belonging* is obvious, but then director Karen Pascal hits you with the word of God after telling us for 45 minutes that all religions are equal and fill the void of loneliness. The slightly uncomfortable ending and a familiar heartstring-tugging soundtrack aside, the film works hard to inspire its audience to give a little love. (SC)

Choropampa: The Price of Gold • Zeidler Hall, The Citadel • Sat, Nov 8 (3pm) *Choropampa* provides us with yet another chilling case of South American labourers and communities being taken advantage of in the name of American corporate profits. In June 2000 in the Peruvian Andes, the Yanacocha goldmine (51 per cent owned by Colorado's Newmont Mining, 44 per cent by a Peruvian company and five per cent by the World Bank) spills 151 kilograms of liquid mercury, contaminating the village of Choropampa.

Splices from Yanacocha mine corporate videos timeline the aftereffects of the spill in a way that would be hilarious if the subject weren't so appalling. A nameless executive type says, "No one will get infected in the future once removed from exposure." Doctors who provided medical services for the mine also consulted for the community, telling people that mercury isn't toxic. A late and sloppy cleanup leads to dead farm animals, sick babies and desperate communities. The people speak out. They march, elect a passionate mayor, attempt direct actions against the



mine—and rocks rain against the police.

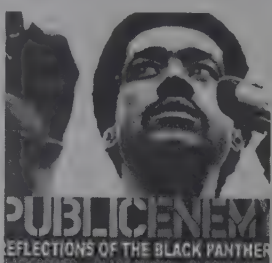
Directors Ernesto Cabellos and Stephanie Boyd do an incredible service of documenting and investigating what our nightly newscasts won't show: corporations literally stealing gold from the land of others. The humiliation and struggle shown by the people of Choropampa is truly angering and inspiring. (SC)

Explosive Devices (Zeidler Hall, The Citadel: Thu, Nov 6, 7pm) • Breaking the Cast (Zeidler Hall, The Citadel: Sat, Nov 8, 1pm • Heart on the Sleeve (Zeidler Hall, The Citadel: Sat, Nov 8, 5pm) Acts of protest can be as diverse as the forces they oppose, a fact that's wonderfully displayed by three Australian shorts showing separately at Global Visions, each of which follows a woman whose chosen path sheds light on larger social issues. Although these women come from disparate backgrounds and countries, they share a thirst for justice and a willingness to fight for their rights.

Explosive Devices investigates how and why Doris Nuval, the privileged daughter of a friend and advisor to Philippine dictator Ferdinand Marcos, went from a high-profile position in the tourism bureau to planting bombs for the underground opposition. It's an intriguing look at the double life of an individual who was willing to risk everything (even if she didn't have to) for her beliefs, and Nuval's charisma and passion translate well to the screen. *Breaking the Cast* follows the ongoing struggle of Fathima Burnad, a social worker fighting against India's caste system. She tries to educate and organize her people—the lowest-caste Dalits—into fighting against systemic discrimination. While the topic is moving and Burnad's work is certainly important, this short only scratches the surface. *Heart on the Sleeve* examines the plight of outworkers in Australia's fashion

industry. It follows Hien Tran, who fights employer abuses by becoming active in a union. Her personal tragedies are also examined, as is the general condition of the workers, and, while the narrative occasionally comes close to getting lost in Tran's story, the two ultimately complement each other. (JE)

A Generation of Hate • Zeidler Hall, The Citadel • Fri, Nov 7 (7pm) Anyone still scratching their head over why the Americans weren't exactly welcomed into Iraq with open arms needs to see *Generation of Hate*. Filmed in Jan-



uary 2003 prior to the U.S.-led invasion, Canadian documentary Shelley Saywell gives us the Iraqi perception of the United States just when Iraqis were steeling themselves for another war. *Generation* takes us into the homes of child labourers, the halls of Baghdad University, the mosques and the barren landscape surrounding the city of Basra, where grinding poverty, poisoned water and birth defects linked to U.S. weapons used in the 1991 Gulf War form the backdrop to some pretty powerful moments, such as when a Shia woman demands of Saywell, "What does America demand of us? Can you ask her?"

In a time when media treats "Islamic extremism" and "hatred of the West" as basic facts, Saywell interviews several Iraqis who are careful to distinguish between the American people and the U.S. government, who they blame for propping up the Hussein regime and the sanctions that killed more than half a million Iraqi children. The film is strengthened by the fact that many of its voices are those of women who have been charged with keeping families fed and together through war, poverty and the "disappearances" of husbands at the hands of the Hussein regime. In the end, *Generation of Hate* is less about hatred of the U.S. than it is about regular Iraqis making sense of their country and religion's place in a Yankee imperialist world. (SP)

Generation Ex-Saddam • Zeidler Hall, The Citadel • Fri, Nov 7 (8pm) *Generation Ex-Saddam* is Shelley Saywell's sequel to *Generation of Hate*. Filmed in May 2003 after the "official" cessation of hostilities, Saywell returns to Iraq in the hopes of catching up with the people she interviewed in *Generation of Hate*. Many of them do in fact reappear to tell the story of the war's aftermath; *Ex-Saddam* chronicles looting, rape, murder and the fear that

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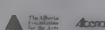


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grips a society where there are no services, jobs or law enforcement but plenty of guns and decommissioned soldiers. In U.S.-occupied Iraq, interviewees speak freely and openly about their hatred of Saddam Hussein's Baathist regime, but this does not temper criticism of the Americans.

Ex-Saddam does not do well on its own, however. Perhaps due to the urgency Saywell felt to get this story told, the effort is rushed and less polished than *Hate*. By itself, *Ex-Saddam* doesn't give the viewer time to become attached to the characters and the film ends rather abruptly. Still, Saywell manages to find the nuances of occupied Iraq in memorable moments, such as the 13-year-old Basra boy injured in a 1998 "mistaken" neighbourhood

women? *Lonely Boy Richard* doesn't go near any of those questions. (SP)

Public Enemy • Zeidler Hall, The Citadel • Thu, Nov 6 (7pm) "What happens to revolutionaries when the revolution has been annihilated?" *Public Enemy* asks. The largely misunderstood Black Panther Party was famous for its advocacy of self-defence, including the very American tradition of bearing firearms. Less well-known was the party's international newspaper, its Free Breakfast for Children programme, its free health clinics and school.

Public Enemy follows four post-party members in the new millennium, almost three decades after the FBI hunted the BPP into extinction through its lethal counterintelligence programme COIN-

are a variety of reasons for making the mobile decision, ranging from poverty to lifestyle choice.

And that's the problem; it's hard to compare people like Double-Decker Dave, who built a home by placing a chopped VW van on top of a bus, with the scores of homeless people who've taken to living in their vehicles because there's nowhere else for them to go. It's the lifestyle people who make for the most interesting subjects here. Guided by the live-by-the-moment mantra passed down by Neal Cassady, Jack Kerouac and the rest of the Beat Generation, these are people who believe that *On the Road* is more than a book—it's a way of life. "You don't get Christmas, you don't get Thanksgiving and all the things that go with family, but what you

course, comes from outside. (MS)

Talk Mogadishu • Edmonton Art Gallery • Sat, Nov 8 (1pm) A woman phones a warlord on a talk-television show, blasting him and his militia-backed rivals for creating a violent, ungoverned, school-less and starving society. A child in a televised round-table speaks of seeing his mother killed by the warring factions, prompting one caller to make an adoption offer. A radio talk show host takes calls from distraught civilians when discussing the day's topic—"kidnapping for ransom." These are among the almost-unbelievable scenes in *Talk Mogadishu*, Judy Jackson's film about HornAfrik, the first independent TV and radio station in the war-torn capital of Somalia.

A Generation of Hate



Rubber Tramps

bombing. The boy's grasp of the reasons for war and occupation, not to mention the Arabic language, are enough to make *Ex-Saddam* far more worthwhile than any mainstream media account of occupied Iraq. (SP)

Lonely Boy Richard • Library Theatre • Thu, Nov 6 (9pm) In the Northern Territories of Australia, three-quarters of the people in prisons are aboriginal men. In the remote community of Yirrkala, 90 per cent of the troubles that end up in the local cop shop are booze-related. *Lonely Boy Richard* shows the human face of these statistics, one aboriginal man's tangle with alcohol and the law.

Richard Wanambi is Yolgnu, an Australian first nations culture with a strong emphasis on male self-discipline, customary law, art and music. The Yolgnu fought the establishment of a bauxite mine on their land in the early 1970s with the first aboriginal land claim in Australian history. The elders also fought the importation of alcohol that came with the 400 white settlers. They lost both battles. Today the Northern Territories have more pubs and liquor stores per capita than anywhere else in Australia—and unemployment, abuse and despair constitute the reality of Yolgnu daily life. Richard's life epitomizes that abuse and despair, and his actions land him in prison for rape.

This is an important story, but the journalists who made the film could have done so much more with it. The focus is solely on Richard, his alcohol abuse and his family, to the exclusion of all other contextual information. How does the white judicial system treat aboriginal people in Australia? How do the Yolgnu interact with the white settlers in Yirrkala? Why is Yolgnu unemployment so high? How did the rest of the community react to Richard after he committed violent crimes against

TELEPRO. The four are co-founder and former chair Bobby Seale, Kathleen Cleaver (misidentified as the highest-ranking female BPP official—in fact, that was Elaine Brown, chair after Seale), Jamal Joseph and Nile Rodgers. The glimpses into their lives are painful, joyful and poignant: Seale still works for social change but admits that outside of his writing and speaking, few people want to hire a former radical leader; Cleaver, now an author and law professor, explains that COINTELPRO murder and induced fratricide eventually pushed her to a type of therapy designed specifically for survivors of concentration camps.

The most surprising moments come from rank-and-file Panthers Rodgers and Joseph, both from the Harlem branch of the BPP. Rodgers became a highly successful music producer who's worked with Madonna, David Bowie and Diana Ross. He explains how the concept of race is used to dehumanize people slated for exploitation or murder, while Joseph eulogizes the revolution, how life for American-Africans has declined since the death of the party and how that makes him feel like a failure. Once, he says, they could help individual "bag people," whereas now there are "armies of homeless." Once they held rent-strikes against corrupt landlords; now they have whole blocks of abandoned buildings. "You look back to the past and you see that certain things have gotten worse. You have to admit to yourself they died in vain, and you were part of that vanity." (MF)

Rubber Tramps • Library Theatre • Fri, Nov 7 (9pm) Why would anyone want to shack up in a vehicle? Through interviews with a variety of hippies, ex-Vietnam vets and even a Greyhound bus driver—people with interesting names like Carver, Utopia, Brother Frog and Freedom—Max Koetter finds there

do get is every other day of the year," asserts Brother Frog. But Koetter goes too far in romanticizing these people, and the recollections of the late Beat author Ken Kesey serve only to blur the line between those who live on the road because they want to and those who do so because they have to. (SS)

Squat! • Library Theatre • Fri, Nov 7 (7pm) In *Squat!*, an advocate for the unemployed points out how Canada has thousands of homeless and hundreds of empty buildings. It's one of many thought-provoking observations in this fast-paced doc, which traces a group of Montreal squatters who seized an abandoned building downtown in 2001.

After a media-fueled confrontation, 50 squatters accept a deal from the mayor who'll let them squat in another building if they organize a housing collective and negotiate with the city. The deal's anarchist system of "self-management" seems unreasonably sweet—no rent or bills for the tenants—until director Eve Lamont lets them tell their story. A father of three, for instance, explains how his \$7.50/hour job leaves him with no money for electricity, school or rent. Well-edited from handheld videotape, Lamont puts a human face on the world-weary and politically passionate squatters whom the mainstream media depicted as unruly, squalid bums. *Squat!* shows the participants each finding a comfortable place for themselves, socializing and helping each other build the collective, which includes sharing meals, renovating and even raising chickens. The hardships of putting self-management theory into practice are shown by how tenants of diverse and complex backgrounds argue over the rules and responsibilities, such as who should do the cleaning and whether drunks should be evicted. But the greatest threat, of



Talk Mogadishu

HornAfrik was set up by three Ottawa-based Somali-Canadians, whose vision is to build peace through freedom of expression, impartial news and debate. The film explains how Somalia collapsed into an "abyss of anarchy" after a failed international intervention in 1992 left the country torn between warlords and their armed factions. Thousands have been killed, 400,000 people have been displaced and a million have fled the African country, where everyone needs a gun to survive in the absence of a central government. HornAfrik's founders explain how their TV and radio shows counter the propaganda and hatred broadcast on the warlords' own radio stations and the misinformation that fuels Somalia's civil war. Journalists from different clans, who send a message just by working together, interview non-elite Somalis such as the country's women, who have little voice in the conflict but are caught up in its chaos. These tempestuous scenes are tempered with moments from the family life moments of the station's three backers, who speak of being immigrants pulled between different lives in Canada and Africa. In contrast to an era of corporate media convergence and "infotainment," HornAfrik's message that "the media belongs to all" is a blueprint for the role of the media in war-ravaged areas. (MS)

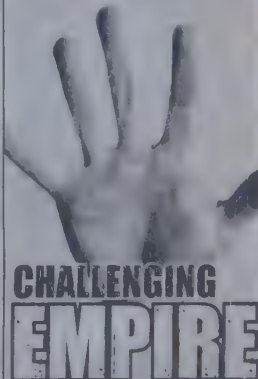
Reviewers: JE—JAMES ELFORD; MF—MINISTER FAUST; MS—MURRAY SINCLAIR; SC—SHERYL CARLSON; SP—SHANNON PHILLIPS; SS—STEVEN SANDOR

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Who Cares / Avanti & The Sanctuary Fashion Show

Thursday October 23, 2003

Connected Fashion Series @ The Standard

By Anna Stufco

Last Thursday's show, featuring Who Cares and Avanti & The Sanctuary salon and spa, amazed me. I went in with high expectations, considering these two spots have been on Edmonton's A-

List for quite some time, but had no idea they'd exceed every single one. Who Cares showcased, and also carries, clothes for every occasion from the bedroom to the ballroom. These girls' mission is to provide Edmontonians with feminine, girly pieces from head to toe. They've recently expanded and now

carry a full line of shoes, boots and stiletto's. Located on Jasper Avenue, in the very 90210-esque strip mall, Who Cares is one of a dying breed of authentic boutiques here in Edmonton. They're independent, local and totally one of a kind. Here's what Kristi Anderson, Who Cares' long time manager, had to say about Thursday's show:

AS: So how long has Who Cares been open?

KA: It will be seven years in November.

AS: And how long have you been managing there?

KA: Seven years in November! (laughing)

AS: What was the reason behind opening Who Cares?

KA: Michelle Bessette, who owns it and takes care of all the buying, originally wanted to open a home store with an Edmonton based designer. After a while, we decided to only bring in Canadian lines, and the designer opened her own store.

AS: Where do you find your lines, then?

KA: It's funny, actually. They come to us now! Distributors approach us with new lines and show us what Canada's up and coming have to offer. Most of the lines we carry are out of Vancouver, Montreal or Toronto. We don't go to the famous trade shows because we want to stay unique and all Canadian. We don't want to have a store filled with lines out of the U.S.A..

AS: That's wicked. As if we don't have to put up with enough from the States already! Do you feature any local designers in Who Cares?

KA: We do for our jewellery. We have three local girls who supply us with their designs. Josslyn Kennedy, Brita Designs and Showla. They're all pretty local which obviously makes them stuff exclusive.

AS: What do you think makes Who Cares a unique store?

KA: We try not to be trendy. We aim for classic looks and pieces. We are totally feminine, pretty and sexy, and the lines we carry reflect that. We're unique because we have everything from jewellery to underwear to shoes. It's really a one stop shop, which our customers appreciate. Sometimes it's too hard to go to a mall and search around tonnes of different stores trying to find an outfit. At Who

Cares, we can help you find everything you need for a special occasion.

AS: Totally. Every girl needs a hot dress sooner or later! Tell me about your recent expansion.

KA: We finished our renovations in March, and we've since started carrying shoes. It's worked out really well for us, and I think it's help bring in different types of people.

AS: What was the fashion show like? Was it nuts?

KA: Not really. The Connected guys are really organized, so it made our job way easier. It was really busy because it goes by so fast, but the MAC girls did an awesome job with the make up and the Avanti team was excellent. We all pooled our talents and resources together to make the show exceptional, and run smoothly.

AS: Whose idea was it to team up with Avanti and The Sanctuary?

KA: Well it was mine, because I get my hair done there and I knew they were capable of handling the look we wanted to achieve. Most of the girls from Avanti shop at the store, and Ruth at MAC is doing the make up for my wedding, so I knew that she and Amy would do an amazing job. It totally helped that we're all friends, so we shared our ideas and developed a concept for the show. We wanted to do a little bit of a 1930s feel with the hair... like pin curls and finger waves, and go 1920s dark film star with the make-up. Totally smoky eyes and tiny little lips. And I think we totally succeeded.

They did succeed. It was a fabulous show, the models knew how to walk runway style, the makeup was flawless and hair truly spectacular. Go see Kristi at Who Cares, she is a total sweet heart and obviously knows a thing or two about class and sophistication when it comes to fashion.



photography by Grant Olson



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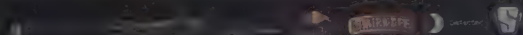
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Photos by Justin Pandos for Connected
 Taken at The Standard October 23
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"I would try anything on here," Kate says, genuinely excited by the selection of what's best described as upscale Southwestern American fare, "and you can't say that very often." From the roasted Marget duck to the pecan, coffee and peppercorn crusted tenderloin with a maple bourbon demi-glaze, it does all look good, though I'd probably steer clear of the seafood pasta (more on account of price than taste—I have a personal ceiling on how much I'm willing to pay for a pasta). After a few nibbles of a phenomenal cornbread doused with chili butter, we decide on the tomato and Mexican oregano lamb shank and something I've never tasted before but am pumped to try: elk. The grilled Spirit River sirloin is marinated in juniper and topped with a blackberry demi-glaze. But before we get at the mouth-watering main courses, there are some PEI mussels on the way. The appetizer is a cocktail of sorts, as it's available in both Caesar and margarita styles. We order the latter, a bowl of mussels prepared in tequila, triple sec and cream, and the thick mixture has a subtle sweetness to it that we both find pretty appealing. The elk, meanwhile, is the culinary equivalent of what velvet would taste like if you could eat it. I'm not sure if that makes any sense, but suffice it to say that the meat is simply fantastic, enhanced even further by the blackberry reduction on top. I really liked the side dishes too—in this case, some thin asparagus spears with a drizzle of olive oil and balsamic vinegar and a taco shell stuffed with buttery mashed

potatoes. Very nice. No problems with the lamb either. The burly shank is smothered in the tomato mixture and set atop a serving of the same mashed potatoes. It's advertised as falling off the bone and that's no lie—the meat easily pulls away with a few light tugs from the fork. Average Price: \$\$\$\$ (Reviewed 10/23/03)

THE BLUE NILE ETHIOPIAN CUISINE

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As I walk up to the front door of the Blue Nile, Edmonton's one and only Ethiopian restaurant (at least, as far as I know), I feel like I'm entering someone's home. Colourful flowers line the walkway and the tiny patio out front is like the stoop of a house. Blue Nile's menu has just 10 items (none of them costing more than over \$10) so it's easy to make a decision and feel good about it. I consider the doro wat, a traditional Ethiopian chicken stew, and the rito, very rare chopped beef with spiced butter, mitmita (a special red pepper sauce) and homemade cottage cheese, but the combo platter makes the most sense since it offers a wide assortment of dishes to explore. There's a beef dish (named either kay wat or alicha wat, and I'm afraid I'm not sure which), shiro wat (a ground pea mash with onions, tomatoes and green peppers), tikel gomen (cabbage, potato and carrots simmered in a mild sauce with ginger, garlic, onion and green pepper), yeabesha gomen (steamed spinach) and a small portion of the Blue Nile house salad. We also ordered some ye bag wat, lamb braised in the common red pepper sauce. Everything is placed in a mesob, a large woven basket that partitions all the items into small servings. The bottom of the mesob is lined with injera and the food is carefully placed atop it. Our server brings the lamb out in a separate bowl and spoons it into the centre of the basket, creating a layout that resembles an artist's palette. Just as colourful, too. The ye bag wat is especially tasty, with a fiery kick that doesn't overpower. We

also really like the ground pea, which looks like a glob of yellow humus, and the steamed spinach, which reminds me of how my mother would cook greens like Swiss chard—it's bitter but very tender and nicely complemented by the pieces of injera. Average Price: \$\$\$ (Reviewed 09/25/03)

LEMONGRASS CAFÉ

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I was driving around aimlessly for a good hour, spotting nothing but "CLOSED" signs, before pulling up to the Lemongrass Café, a tasteful little Vietnamese place. Thankfully, it was open—the better half in the passenger seat gets awful grumpy when she's real hungry. We were seated in a deuce up against the camel-coloured walls and dove right into the menus. I considered choosing something from the interesting drink menu, be it a green tea-laced martini or a Nhau vo sake Caesar but we didn't have the time. Need food—now. Kate and I figured we'd pick one main dish each, while I made the executive decision to start with some spicy kimchee and a special Southwestern Vietnamese noodle soup. Our capable waiter laid down the dishes—a plate of lemon chicken and a neat-looking vegetarian option, tofu with mango and apple in a spicy red curry. Oh, and some perfectly cooked fluffy rice. The crispy pieces of chicken were topped with a sweet, lemony glaze. Nothing fancy, but it sure hit the spot. And I really loved the vegetarian dish. The tofu still had some texture to it despite swimming in the lovely, rich curry. It included a few different types of apple chunks, though I didn't find much mango in it—just a little bite every now and then. I'm assuming the sweetness of the fruit was designed to counteract the fire of the curry and it all worked wonderfully together. (It was just fantastic spooned over the rice.) Our dessert, chocolate and pecan spring rolls, arrived atop a white, shell-shaped plate with three

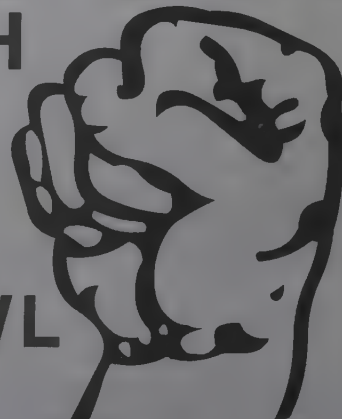
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How to cook a dinner using Guinness beer as your secret ingredient

By DAVID DICENZO

Really dark beers had never been a favourite of mine. Like Guinness. I know they've been making the hearty brew in Ireland for a couple hundred years at least, but to me, every pint I've ever downed tasted as though it came from that original bottling date.

However, I recently made an effort to change my attitude toward Guinness—on St. Paddy's Day, appropriately enough. I found myself at a pub, felt obliged to order a pint and I don't know what it was—maybe the date on the calendar, maybe the cute shamrock drawn into the frothy head—but I quickly started acquiring a taste for the stuff.

Wait, I remember. Guinness was half-price.

Anyway, from that influential sale on, the Irish favourite became my new thing to order. And I got hooked on those pub draught four-packs, too. (It's a great option when you're not in the mood to drop seven and a half bucks for a pint—did I mention Guinness is an expensive habit?)

It's only taken me about seven months to realize that I could cook with the beer too. During a recent search for recipes, I realized I wasn't exactly the only one on the planet to have this occur to me. There are countless creations from stews to pies that you can try, but with a few guests coming over for dinner, I settled on a trio—a serving of Irish rarebit to start, followed by Guinness BBQed chicken for a main course, with special Guinness roasted potatoes that I concocted myself on the side.

The rarebit, a creamy spread with a distinct bitterness to it, is what I

would describe as the Irish equivalent of bruschetta. You start by melting a few tablespoons of butter over medium heat in a heavy pan and follow that up by adding a couple of tablespoons of flour. Pull it off the heat as the two ingredients mix and when it's browned, add about half a cup of milk. You whisk that in slowly 'til it's thick and then put in a tablespoon each of Dijon mustard and honey before pouring in half a cup of Guinness (from a bottle, not the pub draught can). Add a cup of grated cheddar—I always use the aged variety—some salt and pepper, and let it cook for a couple minutes with the

DINING

heat slightly turned down. I spooned the result onto slices of an awesome crusty grain loaf that I bought at Save-On and popped them in the



oven to brown for about a minute or two. The rarebit was a hit with the two guests, who were starving by the time I put the appetizer down. Again, it's bitter—the flavour of the Dijon especially comes through—but the honey rounds things out to create a

unique balance of flavours.

I started on the chicken early in the day, marinating four relatively large breasts in a shallow pan. I added a little salt and pepper to the chicken and then poured the marinade on top and covered it. The marinade was pretty simple—a tablespoon or two of molasses, a splash of canola oil (the recipe called for vegetable oil but I don't use that), a tablespoon of brown sugar, a little vinegar, a couple hits of hot sauce and of course, a bottle of Guinness. Mix the ingredients and pour it over the chicken, which you have to flip over at least a few times throughout the marinating process. For the side dish, all I did was cut some nice, white potatoes into wedges and toss in a few simple ingredients—more Guinness, some olive oil, salt and pepper, freshly grated ginger and some chopped mint. Roast for a good 45 minutes or so and you're done. Easy.

With some arugula quickly cooked in butter and orange juice and my mother's famous roasted red peppers as side dishes (and more Guinness to wash it all down) it was a colourful little spread.

However, two things would've made the chicken even better, so take note. First, I ended up having to cook the breasts in the oven because of the incredible swirling winds on our balcony that night. There was no way the barbecue would've stayed lit and I think the lack of smokiness detracted a bit from the recipe. Bummer. Secondly, I'd suggest you use smaller pieces of chicken. The outer layer of skin certainly browned very well under the broiler and the beer and molasses gave it a sweet, caramelized flavour. But even though the chicken came out perfectly tender, too much of the breast had no coating. Maybe an accompanying sauce from the drippings would've added that extra kick I was looking for.

I'll have to mull over some more options for my next Guinness dinner. I figure a pint should help get those creative juices flowing. ☺



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DISH WEEKLY

balls of lichee, a small dollop of whipped cream with a mint leaf and a tiny bowl of ginger coconut caramel glaze for dipping. This was a small masterpiece. I'd never seen a dessert like it and the taste was incredible—rich chocolate, melded with the pecans and paper-thin layers of the crispy spring roll, still hot. **Average Price: \$3** (Reviewed 08/28/03)

LEVA

11053-86 Ave • 433-LEVA

As soon as I walk into Leva, my eyes lock on the impressive-looking Sicilian cannolis behind the counter—I haven't seen old-school pastries like that in a long, long time. I instantly decide that after a relaxing, late afternoon bite, I'll be trying one. The main menu items are things like homemade thin-crust pizzas and *tramezzini*, which are grilled sandwiches. But I notice some unique items too, like the *biscottis*—lemon pistachio or anise-flavoured. Very cool. There's also a nice array of imported beers and Italian wines, like the Nipozano Chianti, a fantastic choice I've enjoyed on a few occasions. I go with the chicken pesto *tramezzini* and ask for a side of green bean salad. Antonio, the guy who seems to run the joint, tells me they're out, so I go for the potato salad. He says I'll like it. The *tramezzini* is incredible and I'll tell you why: I've had the chicken and pesto combo at other places and usually it's chicken loaf that comes with it. Not at Leva. Real, tender chicken breast, sliced thinly, combined with a tasty pesto and cheese. (I believe Antonio said it was Edam.) And the perfectly spherical scoop of potato salad is excellent—Antonio has left the skin on the potatoes, which I like, and he's mixed in a few artichokes too. He's also finished it all off with a drizzle of olive oil and some grated cheese on top. **Average Price: \$** (Reviewed 10/02/03)

PAT 'N MIKE'S FAMILY RESTAURANT
17732-102 Ave (Westgate Business Park)
• 484-7673

However long it's been since Pat 'n' Mike's got started, I figure not much has changed. And that's good. As I sit at the diner-style counter in my spacious, swiveling double seat, I gaze around the noisy room and find all sorts of cool stuff. There's a rack filled with those mini-boxes of cereal and nearby is a couple of pies awaiting their call to duty. I smile when I see the circular, revolving chit-holder that the open kitchen utilizes for new orders from the "veteran" waitstaff. And Mike himself is making the rounds, keeping an eye on things during the controlled chaos of the lunch rush. I decide on the cutlet sandwich with some fries and coleslaw

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on the side. Almost everything that I see coming out of the kitchen has gravy on it so I join in and get a scoop for the fries. Now, I'm not going to pretend that my sandwich is one of the best things I've ever ingested—it was zapped in the deep fryer just a little too long for my liking—but for \$5.75, I didn't really expect the world. I was eagerly anticipating the "special sauce" but can't help but crack another smile when I find relish and mayo on my bun. The chunky slaw is pretty good, though. The two pies available for dessert are pineapple coconut cream and an apple crumble. I choose the latter, which costs me a mere toonie—half a buck more to have it à la mode. How sweet is that? The piece of apple crumble is huge, so I'm guessing Mike doesn't make all his profit from the pie counter. **Average Price: \$** (Reviewed 06/26/03)

RICKY'S ALL DAY GRILL

10140-109 St • 421-7546

Ricky's—a western Canadian chain with a ton of outlets throughout B.C., Alberta and (I believe) Saskatchewan—serves a bevy of diner staples like liver and onions, Salisbury steak, burgers and sandwiches, but there are almost two full pages of brekkie food on the menu as well, and the cool thing is it's all available any time of the day. It's definitely a boon to the hungry diner, even if it throws a mighty big wrench into the selection process. Coffee cups are already on the tables (turned upside-down no less), and the seating consists mostly of booths. You half-expect Linda Lavin to walk up to take your order, but the Ricky's inner belly is new and clean, not beat-up and dingy like Mel's. It's like a new pair of glimmering white kicks—you need to scuff them up a bit... you know, work 'em in. They even offer shakes, so I order a chocolate one, the first time I've done so in a restaurant in years and years. The triple chori-zo Benny was absolutely gargantuan, with three eggs and a mountain of home fries piled onto an extra-large red plate (heated, good for keeping the breakfast contents warm). **Average Price: \$** (Reviewed 05/29/03)

TERRY VAUGHN'S SPORTS LOUNGE

10136-100 St (The MacLeod) • 428-3399

If you know anything about stalwart Eskimo wide receiver Terry Vaughn, then you know he's a class act who always looks good on the football field. It's no surprise, then, that the establishment that bears his name should have the same characteristics. The space is big (okay, that's where the similarity to TV ends) and bold, with stained wood chairs/accents, a beautiful long bar, comfy leather couches and a super-high ceiling left over from the bank that was housed in the space some 20 years ago. I'm starving when we walk through the door and in time, a healthy serving (in quantity, not cholesterol) of hickory smoked chicken dip is placed in front of us. The rich portion of dip—a tasty combo of jack cheese and tender chunks of chicken topped with melted cheddar—is pretty large. Served with fresh tricoloured corn chips and salsa, it's a great starter. I know it will fill us up but I can't stop dunking the chips until every last bit of the concoction is scraped from the sides of the bowl.

We split a house salad, a standard

mix of greens and veggies, but the tangy mango vinaigrette we chose sets it apart from similar items on most menus. Even though the dip has bird in it, the slow-roasted jerk chicken with rice and beans jumps off the page at me. One problem: no beans in the rice. Oh well. The chicken is incredibly tender and man, the jerk coating hits me harder than Terry's teammate Singor Mobley in the open field. This was serious heat. I really like the dish, but for a few shaky moments, I feel like I'm in a sauna. Our server, a friendly lass from Nova Scotia, recommends the cheesecake for dessert and we like the sound of a strawberry and chocolate combo for topping. Really good stuff and nicely presented, with a good fresh mint leaves on the side. We're filled up big time by this point and ready to get outta Dodge. The tab comes and I'm fairly impressed that we've only racked up a bill of about \$60, despite what seemed like a substantial amount of food and drink. **Average price: \$\$\$** (Reviewed 08/14/03)

THREE MUSKRATERS

FRENCH CREPERIE

10416-82 Ave • 437-4239

"The cuisine of cowardice," remarks Steve as we walk in to grab a bite. "I wonder what they'd say if I asked for freedom fries?" In fact, we order a couple of Fin du Monde beers (from Quebec) and scan through the brunch menu. I quickly fall in love with this brew, which is murky and looks like a frothy mango juice but boasts a great sweet taste—amazing considering that it's nine per cent alcohol. Exceptional flavour and a high alcohol content—that's a dangerous mix on a sunny day. After a scan of the menu, Steve makes his decision. "I don't know what it is," he says, "but I'm getting the gallette Canadienne." Myself, I can't stray away from the eggs Benedict, especially when the Hollandaise sauce is homemade, unlike the handy Knorr packets I use in my own kitchen. Steve's gallette is a whole-wheat crepe stuffed with smoked salmon, sour cream and capers and topped with a pink seafood purée. He takes care of the entire thing so I'm guessing it's good. My eggs Benny are sensational. I'm certainly pleased with the buttery Hollandaise, but the thick, juicy back bacon makes the dish even better. The home fries could've been a little crispier, but still, it's the best Benedict I've had, which is saying a lot. I've tried many. **Average Price: \$** (Reviewed 04/24/03)

TOKYO EXPRESS

Various locations

Edmontonian Cathy Luke digs her sushi. The only problem is that her busy lifestyle made it difficult to make regular stops at all her favourite local haunts. What she (and people like her) needed was a quick answer to that craving—so she opened up Tokyo Express. How's that for problem-solving? The Hong Kong-born Luke, along with her sushi chef brothers Steve and William, debuted Tokyo Express five years ago at WEM and now the family owns seven River City locations, including the groundbreaking drive-thru down on 23rd Ave, a first in the Great White North. "I am a sushi lover," Luke says. "I thought that there should be a place where you can grab it quick, with good quality and reasonable prices." "That's how we started." Well, I've now run the gamut at Tokyo Express. In four days, I

made three visits to two different locations, sampling a wide selection of what the homegrown chain had to offer. My stomach was rumbling by about noon so I went to one of their two mall locations to enjoy a massive rice bowl—the teriyaki chicken, to be exact. For \$4.95, you get a hearty dish loaded with rice, julienned carrots, cucumbers and a breaded piece of chicken, slathered in the teriyaki and topped with sesame seeds. On Saturday, we ordered the udon noodle soup, a single dynamite roll and rainbow rolls. Oh, and green tea. The udon was wicked, a generous helping of broth loaded with the thick four-sided noodles, crab, a breaded pork cutlet, sweet tofu, fish cake slices, green onion and a big, deep-fried shrimp. Monday, I tried the assorted sushi combo and took advantage of the add-on, \$1.99 for miso soup and green tea ice cream. So there you go—three trips in four days, at a total cost of about \$30. Try and scout out four decent, healthy meals for that much dough. **Average Price: \$** (Reviewed 05/01/03)

TROPIKA MALAYSIAN CUISINE

6004-104 St • 439-6699

As we meet up in the front entrance of Tropika and I'm amazed by how packed it is this jumping Friday night. I've been here before and I loved it—but that visit was quite some time ago. Years, in fact, and it seems Tropika's gotten a lot more popular since then. And why not? With the straw awning over the bar, the big woven chairs reserved for VIPs and the Hawaiian shirts on the waitstaff, it's like island party central in here. Before we even look at the tantalizing food menu, we giggle at the depth and variety of the drink list. Doctor Funk (and Doctor Funk's Sun, made with 151 rum), Bellini, Scorpion—they all look good. Birthday boy John finds his groove when he orders a Tropikolada, a drink that apparently comes from heaven. "You couldn't come up with anything that would make me happier," John says after slurping up the last bit of what one table member calls "an Orange Julius with alcohol." I figure food will make us even happier. Right out of the gate, we try some starters: a dozen satays (pork, beef, chicken and lamb), five Indonesian spring rolls and two bowls of Singapore Laska, a hearty soup with vermicelli noodles. The crunchy peanut sauce goes well with the satays and the spring rolls are incredibly neat, stuffed with pan-fried pork, Chinese mushrooms and shredded jicama, then deep-fried extra-crispy with peanuts on the outer shell. The Singapore Laska is a feast with shrimp, tofu and fish cakes all married together in a tasty broth. My favourite, however, is the Kari Lembu, a sensational dish of melt-in-your-mouth curry with beef. We also ordered something known as Nasi Goreng, a local recipe of Malay fried rice and a few delectable side dishes, including steamed spinach and Sambal Bunchies, firm green beans with prawns and Sambal sauce. While each of these creations rocks (very spicy stuff), the most memorable item is the Sayur Lemak hot pot, which comes to the table in a small kettle filled with vegetables and prawns simmered in a Malay coconut sauce. Oh, it was awesome, the broth so rich and colourful—by far the piece de résistance. **Average Price: \$** (Reviewed 10/09/03)



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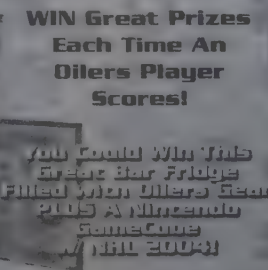
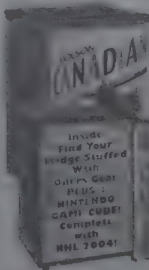
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MUSIC • this week

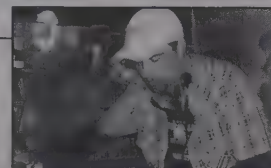
thursday

Connected Entertainment wraps up its Fashion Series at the Standard with a runway show featuring Derks Menswear and Hiro Hair, followed by another fine installment of their weekly **Spin Thursdays**, a full evening of house music with locals Tripswitch, Nestor Delano and Dan Costa. Connected is closing in on their first year in the business, which they're celebrating with a gig on November 11 featuring American DJ and Grammy-nominated producer Roger Sanchez.



friday

It's Halloween! New City has a full-on boozy punk rock show with Jerry Jerry and the Sons of Rhythm Orchestra headlining. Red's presents another massive Halloween House Party, and the new Decadance nightclub (above the old Climaxx, now Twilight Afterhours) opens with the underground dance party Spooky. You could also jog to Y Afterhours to see local techno fave **Tryptomene** rock it in the wee hours for that club's party.



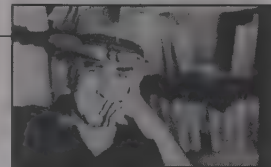
saturday

Calm souls can take a drive to St. Albert's Arden Theatre for a night of real slice-of-life folk music by construction-worker-turned-songwriter **David Francey**, or go out to Spruce Grove's Horizon Stage to see the finger-snapping bluegrass of Fiddlestix. However, punks will be kicking up their boots at Red's, with the Dropkick Murphys and Good Riddance bringing some vibrant blue-collar rock 'n' roll to town.



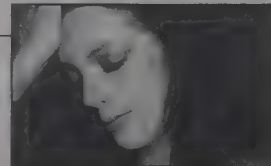
sunday

Country legend **Don Williams** brings his warm hickory baritone to Edmonton's Jubilee Auditorium, spinning out some of his heart-worn songs like "Tulsa Time" and "Good Ole Boys Like Me," as well as stuff from his first new album in five years, *My Heart to You*, recorded in Nashville. *Esquire* called him "the Gary Cooper of American music," and who can deny that? Tickets at Ticketmaster.



monday

Check your bank balance today, because the next morning you'll want to head down to your favourite local record store and pick up some new music. **Sarah McLachlan** returns with *Afterglow* (Netwerk), Iggy Pop reunites with the Stooges on *Skullring* (Virgin), Ja Rule rolls and flexes with *Blood in My Eye* (Def Jam), Wyclef Jean gets spiritual with *The Preacher's Son* (J) and Ryan Adams comes back with two records, *Rock 'n' Roll* and *Love Is Hell Part One* (Lost Highway).



tuesday

They're young and they know how to sing the blues. That's the **North Mississippi Allstars**, of course, playing at the Sidetrack Café. The band's lineage is impeccable, featuring the offspring of R. L. Burnside and Jim Dickinson, but they're not riding any coattails—their first two records were nominated for Grammys, and their third, *Polaris*, is causing serious waves. Local kids the May Kings open the show. Read our chat with NMAA on page 46.



wednesday

It's over to New City for a double-hit of rising Canuck talent. **The Trews** are a hot little blues-rock outfit from Niagara Falls that was blessed enough to have Big Sugar's Gordie Johnson produce their new record, *House of Ill Fame*. Crowned King are a horn-abusing Vancouver pop punk act that stole the hearts of Aquarius Records, who've released their new record, *Break the Silence*. It's east versus west, and it's louder than the Grey Cup. Does anyone watch CFL football anymore?



newswire

Called "the worst kept secret in Canada" by Heritage Minister Sheila Copps at a press conference on Monday, **The Junos** are now officially taking place in Edmonton between April 2-4, 2004, with the ceremony broadcast nationally on CTV from Skyreach Centre.... Lost Highway has announced it will release a five-disc **Johnny Cash** box set, entitled *Unearthed*, on December 2. It'll include 64 previously unreleased tracks recorded between 1994 and Cash's death last month.... **Kelly Osbourne** has enlisted the help of the Avril Lavigne hitmakers in the Matrix to pen songs for her new album.... Local boys **The Floor** will release their full-length debut, *Autonomy On/Off*, with a lavish genre-crashing show at New City on November 28 that will feature rock bands and electronic DJs side by side.... Artful French electricians **Air** will release their third album, the Nigel Goodrich-produced *Talkie Walkie*, on January 27, on Capitol/Virgin.... **Our Lady Peace** fans who can't wait to see the new *Live* DVD can head over to Cineplex Odeon South Edmonton to watch it on the big screen on Monday

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MUSIC



music notes

BY PHIL DUPERRON
AND JERED STUFFCO

Hilo facts

Hilo • With Sonica and Long Way Down • Sidetrack Café • Fri, Oct 31
What's scarier than a graveyard full of dead corpses coming at you with Jack-o-inspired dance moves and rotting, putrid flesh? I'll tell you what, thrillers—moving to a new city to pursue music, that's what. And that's what Hilo vocalist Chris Mitchell did recently, as his rock 'n' roll duties led him to depart his home base

in Victoria and move to Edmonton to play with local quartet Hilo. "It was a big decision," says Mitchell, "but one I felt comfortable with."
But before you start thinking that Mitchell answered an ad in some kind of *Lavalife* for *Rockers*, you should know that all the members of Hilo have all been pals for years. In fact, while Hilo is their first official project together, the band's history stretches back to the early '90s, when they crossed paths as members of other bands. "We'd jammed 10 years earlier, when [drummer Corey Lee] and [bassist Harley Chornley] were playing with Drool," says Mitchell, himself a veteran of several bands, including Brain Candy and Plummatt. "We got together again last Christmas, and the feeling was still there. We just have a good energy together."
Since forming in earnest last January, the band has already put out an EP (*The Longest Day of the Year*) and hopes to release another before their one-year

anniversary. "We want to release two EPs a year," says Mitchell. "We really want to keep it fresh. What's the point of waiting until you have 12 or 13 songs before going to record?"
Although Mitchell describes the band's sound as "straight-up, hard-hitting, singalong rock 'n' roll," he insists that Hilo is the culmination of decades of collective experience in the music industry. "We've all done the recording thing and the playing thing before," he says. "When you're kids, you play what people want you to play. Now we play what we want to play." (JS)
Jerry me a little
Jerry Jerry and the Sons of Rhythm Orchestra • With Knucklehead, James T. Kirks and Black Market Inc. • New City • Fri, Oct 31
Jerry Jerry has more lives than an alley cat. It seems like just yesterday that he was reforming the Sons of Rhythm Orchestra after an extended

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The Dears • With Pillate •**Powerplant • Sat, Oct 25 •**

reVUE When you close your eyes at a Dears show it's like you've stepped a time machine back for the '80s — frontman Murray Lightburn's deceptively sweet voice is a dead ringer for the Smiths' Morrissey. Then you open them up, see his gruff rock exterior and wonder if you've been hallucinating as the band kicks into high gear and erases any resemblance to the English sob-rockers. Using a wide variety of instruments from flutes to tambourines and, of course, guitars, the Dears are turning originals mining a familiar vein. Equal parts sentimental pop and no-nonsense rock, these guys definitely deserve the buzz they've created. —PHIL DUFRON

sojourn in Montreal, but after a couple years of rocking Edmonton with his country/punk musical medicine show, he slunk back into the shadows of obscurity. "I'm easily distracted," Jerry says. "I just started doing some work and stuff like that."

But after nearly a year off, Jerry and longtime guitarist Tex Wonderful hunted down some new players, including drummer Duke Paetz and bassist Vic Ferrari, to get back in the saddle with. Just as they were getting ready to hit the stage again, however, they were approached to play a surprise stag party for a big-time fan. "They were gonna hijack him and take us to Drumheller and have us playing there," Jerry says. "So they paid us—very well, as a matter of fact—and we had a really nice time. He was very surprised and happy. I don't think he was expecting it."

With the new lineup, Jerry decided to dust off a bunch of old songs from 1992's *Don't Mind If I Do* and retire some others. "We stopped doing a lot of the old songs we were doing and we started doing other old songs we weren't doing," he says. "They seem to have taken on a new life of their own. So we'll see how it goes. But where better to unveil some old '80s pop tunes than at a Halloween punk show?" (PD)

The only cure is more Cowbell

White Cowbell Oklahoma • With Agriculture Club • Sidetrack Café • Wed, Nov 5 The last time White Cowbell Oklahoma breezed through town, there was a chainsaw-wielding maniac, a wet T-shirt contest, much drinking of beer and whiskey and, of course, plenty of southern-fried rock. But that's par for the course when you're dealing with a band that consists of 10 inbred rock 'n' roll criminals on the run from Town "X" somewhere in the deep south (of Ontario, I think).

WCO have got a brand-new album in hand for this trip, and guitarist Clem promises to pick up the debauching of our fine city where his gang of miscreants left off—provided they don't end up with a Bible belt wrapped tightly around their collective necks first. "The

naysayers call it an army of darkness," says Clem. "We like to call it an army of rock 'n' roll salvation. If you come to the White Cowbell Oklahoma show, you will be saved. You will see a light in the sky. You will feel burning in your ears that will soon turn to pleasure in your groin. You will see people copulating right there in front of the stage, jumping up and down naked as the day they were born, a bottle of beer in each hand."

But how did a band of drug-crazed, slack-jawed yokels with names like Jessup H. Christ and rap sheets as long as a donkey's ears stay sober long enough to record *Cencerro Blanco*? "Who said we was sober?" shoots back Clem. "There's no such thing as sobriety in the White Cowbell Oklahoma universe. See, what we did was we went down to Bolivia and recorded the album down there because we always gotta be one step ahead of the law. We're from the American south, but sometimes you gotta go to extremes, so we went to South America. They have a lot of local vegetation and we brought our own organic supervisor with us—organic consultants and such—and they helped us. We didn't sleep for 32 weeks and we started to see a lot of funny things. Started climbing trees and rooftops and mountains and such. But we managed to get the album recorded nonetheless, and it was in an extreme state of mental agitation and intoxication."

Along the way they ran into another legendary southern "outlaw," Ronnie Hawkins, at a whale-hunting exposition. According to Clem, the Cowbells were admiring his gun and asked him to help them film "San Antone," their first video. "I said, 'Hey, that's a nice piece of armament you got. You wanna be in our video?' So he invited us up to his compound in Peterborough, Ontario, Canada, and we shot some stuff in his rehearsal barn."

While Clem's southern drawl and the zip code for Town "X" are as fake as a stripper's cantaloupes, there's nothing counterfeit about *Cencerro Blanco*. The guitar-aden southern rock is a throwback to the days when bands like Lynryd Skynyrd made the shit of hard drinking and loose women a way of life. "We like the real rock 'n' roll,"

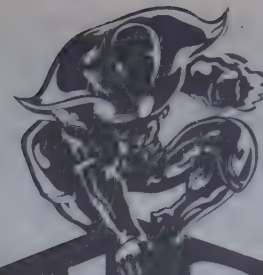
Clem says. "We don't want anyone calling us a comedy act. No fucking way. This is real rock 'n' roll. It's gonna grab you by the balls. It's gonna grab you by the fanny, Miss Manny. It's something that's real and if you come to the show you're gonna be amazed and astounded and blown away, but if you put on the record you're also gonna be astounded and amazed and electrified." (PD)

One-Mannequin band

Wax Mannequin • Seedy's • Thu, Nov 6 What is it with two-piece bands lately? Beyond the international omnipresence of the White Stripes, touring and local acts like Whitey Houston, Death From Above, Twin Fangs and the Vertical Struts have been rocking it Hall and Oates-style at venues all over town. What's next? The one-piece band?

"I really hope so," says Chris Adaney, the solo artist behind Hamilton's Wax Mannequin. "I see more and more of it. For me, watching a solo artist is as captivating as watching a full band. I think, because of technology, you're going to see a lot more people doing it too." Maybe so; however, it's not like Adaney originally intended to be a one-man show. "It was by accident, really," he says. "I had all this music that I would play by myself, and [did] a lot of shows with my classical guitar, but I really didn't have the means to start a full-band. Once I switched to electric [guitar] and got my drum machine, I decided to start a one-man band."

Since debuting in 2001, Adaney has crossed the country three times and released two LPs, with a third called *The Price* ready to drop sometime soon. Adaney points to other artists like Bob Log and Mayor McCa as leading the way when it comes to one-man bands. "I think in a lot of ways, the one-man band is becoming the new singer/songwriter," he says. "It's almost like there's this new movement of people doing it, which is great for me because I can network with them and hopefully make a living out of doing this." (JS)



NEW CITY

www.newcitycompound.com
10081 Jasper Avenue
call 429-2582 for info

Friday Oct. 31

Jerry Jerry
& the Sons of Rhythm Orchestra
Knucklehead
James T. Kirks
Black Market Inc.



Monday Nov 3

Ryan Adams

CD Listening Party
win cd's and prizes
from universal.ca

Wed. Nov. 5th
Sony Recording Artists
The Trews
w/ Aquarius/DKO artists
Crowned King

Fri. Nov. 7th

MapleMusic/Universal Artists

The Joel Plaskett Emergency!!!
Whitey Houston

Sunday Nov. 16

Artemis Recording Artists

Nashville Pussy
Peter Pan Speedrock (Holland)
& Teenage USA/Outside Artists Stinkmitt



MUSIC WEEKLY

YOUR GUIDE TO LIVE MUSIC IN EDMONTON

Megatunes

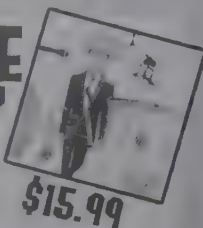
Your Music Destination

FOR THE WEEK ENDING OCT 30, 2003

1. Emmylou Harris – Stumble Into Grace (nonesuch)
2. Coheed & Cambria – In Keeping Secrets Of Silent Earth:3 (equal vision)
3. Rufus Wainwright – Want One (dreamworks)
4. Joe Strummer & The Mescaleros – Streetcore (hellcat)
5. Hawksley Workman – Lover/Fighter (universal)
6. Steve Winwood – About Time (sci fidelity)
7. The Shins – Chutes Too Narrow (sub pop)
8. Beautiful – A Tribute To Gordon Lightfoot (northern blues)
9. Anti-Flag – The Terror State (fat)
10. Eric Bibb – Natural Light (earthbeat)
11. Edie Brickell – Volcano (universal)
12. The Distillers – Coral Fang (hellcat)
13. Jennifer Wames – The Well (ryko)
14. Kid Koala – Some Of My Best Friends Are DJ's (ninja tune)
15. Death Cab For Cutie – Transatlanticism (barsuk)
16. The Jayhawks – Rainy Day Music (american)
17. UNKLE – Never, Never, Land (mo wax)
18. Lucinda Williams – World Without Tears (lost highway)
19. Belle & Sebastian – Dear Catastrophe Waitress (rough trade)
20. Johnny Cash – The Man Comes Around (american)
21. Switchblade Symphony – Sweet, Little, Witches (emi)
22. Harry Manx & Kevin Breit – Jubilee (northern blues)
23. Martin Tielli – Operation Infinite Joy (six shooter)
24. Chip Taylor & Carrie Rodriguez – The Trouble With Humans (lone star)
25. The Bronx – The Bronx (ferret)
26. The Fire Theft – S/T (ryko)
27. Eva Cassidy – American Tune (blix street)
28. Joe Henry – Tiny Voices (anti)
29. Blackie & The Rodeo Kings – Bark (true north)
30. Thrice – The Artist In The Ambulance (sub city)

DAVID BOWIE REALITY

Picking up where his Grammy nominated album "Heathen" left off, Bowie and long-time producer Tony Visconti explore new territory while expanding on themes and sounds reminiscent of "Scary Monsters" and "Heroes". Proving that Bowie can never be counted out, "Reality" will please Bowie fans of any era and shows that Bowie's best work is still yet to come. "Reality" is a fine example of that. All of that and a cover of Jonathan Richman's "Pablo Picasso" too!



\$15.99

On Sale Now

10355 Whyte Ave. Shop online at megatunes.com 434-6342

For your free listings to 426-2885 or e-mail them to listings@vuc.ab.ca Deadline is Friday at 3pm

THU LIVE MUSIC

ATLANTIC TRAP AND GILL Jimmy Whiffen
BLUES ON WHYTE Trevor Finlay; no cover

CASINO (YELLOWHEAD) Rubber Band (pop/rock)

DUSTER'S PUB every Thu: open jam session

FOUR ROOMS (DOWNTOWN) Chris Andrew

HEROES TAP HOUSE Mark Magamille

KINGSKNIGHT PUB Stereo Therapy

ROCKAWAY The Shuttleheads; 8:30pm-12; no cover

SEEDY'S The Superior Beer Gods

SHERLOCK HOLMES (CAPILANO) Dave Hiebert

SHERLOCK HOLMES (DOWNTOWN) Deborah Lauren

SHERLOCK HOLMES (WEM) Tim Becker

SIDETRACK CAFE Recipe From a Small Planet; (disco, funk, reggae, blues fusion); \$5

URBAN LOUNGE Mustard Smile; no cover

DJS

THE ARMOURY To Ball Night; top 40

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK DOG FREEHOUSE Thump; in-unica with the DDK Soundsystem

DEADEND NIGHTCLUB Grand Opening; House with LP, DJ Dace, Transient, Ryan Wade

ELEPHANT AND CASTLE ON WHYTE Sleeman Method Thursdays; hip hop, downtempo with DJ Headspin

FILTHY MCNASTY'S Punk Rock Bingo; with DJ S.W.A.G.

LONGRIDERS Hot Latin Nights; free dance lessons 8-9:30pm

MANHATTAN CLUB Freestyle Thursdays; house/trance with DJ MD and guests

NEW CITY LOUNGE Lounge Rub-A-Dub Thursdays; rocksteady, dub reggae with DJ Jeebus and the Operation Redication Sound System

NEW CITY LOUNGE Progress; electro/new wave with DJ Miss Mannered and guests

THE ROOST Rotating shows: Ladonna's Review, Sticky's open stage and the Weakest Link game with DJ Jazzy second and last Thursday; \$1 (member)/\$4 (non-member)

SAVOY Funk w/Bob Trampoline and Ben

SEEDY'S Kicked in the Teeth Thursdays with DJ Lilloyd

THE STANDARD Spin Thursdays: house with Tipswitch, Nestor Delano, Johnny D'Enco, Dan Costa; Connected Fashion Series with Derks Menswear, Hiro Hair

VELVET LOUNGE 2nd Annual Nallove'en Hootdown: Hip hop/R&B with Spynicle, Invoiceable, J-Money, Sean 8

YOUR APARTMENT Thursday Night Shake Down: Motown, northern soul, funk, '60s pop with DJs Trayvid and Alex Zwoil

FRI LIVE MUSIC

A STARS Main Room: Metal fest 2003; featuring over 20 bands; 6pm (door) Upper Room: Death by Dawn, G.E.K., The Franklins, The B-Movies; 9pm (door)

BLUES ON WHYTE Trevor Finlay; \$3

CAPITOL HILL PUB Johnny Bourbon Band

CASINO (EDMONTON) Eddy Simon

CASINO (YELLOWHEAD) Rubber Band (pop/rock)

THE COAST EDMONTON PLAZA HOTEL Rollands Lee and the Canadian All-Stars Jazz Band with Donnie Clark (trumpet); \$35 (dinner/dance) \$20 (dance)

DUSTER'S PUB Badseed, 8pm, no cover

FATBOYZ Mr. Lucky (blues, rock, R&B); 9:30pm-1:30am, no cover

FORTY-THREE MACHINES Club Hallowe'en Party: 24 Flat

FOUR ROOMS (DOWNTOWN) Kelly Alanna

HITCH PLACE COMMUNITY LEAGUE HALL BREWER'S Hallowe'en Bash: Los Nacos, The Hootin' Annies; 9pm; \$15

HIGHRUM Disgrace the Retroman

HEROES TAP HOUSE Mark Magamille

JASPER PLACE HOTEL Green River (tribute to CCR)

KINGSKNIGHT PUB Crush

L.B.'S PUB Look Twice

L.A. P'TITE SCENE Every Fri: open stage; 8pm-3am

LONGRIDERS Hallowe'en Hovoc: 10 Inch Men, New Cat Yellow, Sinclair; 7pm (door); \$5

MANHATTAN CLUB Freestyle Thursdays; house/trance with DJ MD and guests

NEW CITY LOUNGE Lounge Rub-A-Dub Thursdays; rocksteady, dub reggae with DJ Jeebus and the Operation Redication Sound System

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SEEDY'S Hallowe'en Bash The Hornwreckers; no cover

SHERLOCK HOLMES (CAPILANO) Dave Hiebert

SHERLOCK HOLMES (DOWNTOWN) Deborah Lauren

SHERLOCK HOLMES (WEM) Tim Becker

SHERLOCK HOLMES (WHYTE) Jimmy Whiffen

SIDETRACK CAFE Hallowe'en Shaker featuring Sonica, Long Way Down, Hilo (alt/punk rock); \$8

URBAN LOUNGE Mustard Smile; \$5

WOODCHOCK COMMUNITY HALL Folk open stage presented by the Uptown Folk Club; 7pm (sign-up); 7:30pm (music)

YARBIRD SUITE Marty Ehrlich Quartet; 8pm (door), 9pm (show); \$18 (member)/\$22 (guest); tickets available at TicketMaster

ZENARI'S ON 1ST Dean Singh Trio

CLASSICAL

ST. ANDREW'S UNITED CHURCH All Hallowe'en Organ Recital: Robert King; 8pm

DJS

THE ARMOURY Slasher Bash: top 40/dance

BILLY BOB'S LOUNGE Big Mouth Entertainment

BOOTS Retro Disco: retro dance

BUDDY'S NIGHT CLUB Top 40 with DJ Arrowchaser

CALIENTE NIGHTCLUB Papama Jarmy Hallowe'en Party: Urban with Bomb Squad, Invoiceable

COWBOYS Ladies Night: top 40

CRISTAL LOUNGE Affaire Illucite: industrial, noise, neo-classical with Verlaag and Kexes

DEADEND NIGHTCLUB Spooky: house/trance with DTDTR, MD, Big Daddy, Trap, Shorly

DEWEY'S Higher Education: house, trance, techno with DJs Big Daddy, Trap and guests

DONNA Silk house with Winston Roberts and guests

FILTHY MCNASTY'S Shake Yo' Ass: with DJ Senal K

FLAVA The Clubhaus Special: tech house with Brisco Wells, Rella and Sella

HALO Camaro '90s Party: retro with DJ Davey James

THE JOINT Freaky Friday: R&B, hip hop with Urban Metropolis

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SAVOY Funk w/Bob Trampoline and Ben

ROXY ON WHYTE Session Saturday: dance/R&B, hip hop with DJ Extreme

RUBY SKYE BAR LOUNGE Nite at the Skeye: R&B/hip hop with People's DJ

SAVOY Deep house with Winston Roberts

STARS NIGHTCLUB Main Floor: Back to School Saturdays: R&B, hip hop, Reggae with DJ Germaline, DJ Rager, 9pm (door), no cover

STONEHOUSE PUB Top 40 with DJ Clay

TONIC AFTER DARK Uncensored Saturdays: R&B, hip hop, Old School Sound Crew

TWILIGHT AFTERHOURS house/trance with Jeff Hillis, DJ Trav, Crunchie, DJ Danae and guests; 18+; 2am-10am

WINDSOR BAR AND GRILL Sonic Eclipse: house/techno/trance/drum 'n' bass with Galathea, Lowtek, Dreadnought, MC Simeon, MC Dsnov, guests

Y AFTERHOURS Charlie Mayhem, Donovan, Juley, Anthony Donohue, Saint Luke

YOUR APARTMENT Nordic Foundations: DJ Dennis Zaz and Rackman Powers

SUN LIVE MUSIC

BLUES ON WHYTE Every Sun: Shelley Jones and RB5 (R&B); no cover

CAPITOL HILL PUB Every Sun: open stage

ECCO BAR Every Sun: Burgess, Brokop and Girard; 5-9pm

JUBILEE AUDITORIUM Don Williams (country); 6:30pm (door)/7:30pm (show); \$34.50 and \$39.50; tickets available at TicketMaster

O'BYRNE'S Every Sun: Joe Bird's live jam; 9:30pm

SECOND CUP MEADOWLARK Perched

Universe; all ages; 7pm

SIDETRACK CAFÉ Disgrace the Roman and DJ Dudeman (rock); \$6

CLASSICAL

FESTIVAL PLACE Lucille Chung (piano); 7:30pm; \$14; tickets available at Festival Place box office, TicketMaster

LEDUC PERFORMING ARTS CENTRE The Strathcona String Quartet; 2pm; \$10 (adult)/\$8 (student/senior)

ROBERTSON WESLEY UNITED CHURCH Cantion Chamber Choir (10:30am-noon); for tickets phone 732-1262

ROBERTSON WESLEY UNITED CHURCH Baroque Chamber Music Treasures: Presented by the Alberta Baroque Ensemble featuring Susan Flook (violin), Colin Ryan (cello), Anne McDougall (violin), Derek Gomez (cello), Stillman Matheson (harpischord, organ); 3pm; \$20; tickets available at TIX on the Square

DJS

CALIENTE NIGHTCLUB Ladies Night: urban with DJ Invinceable

MANHATTAN CLUB Industry Sundays: top 40, dance/R&B

NEW CITY LIKWID LOUNGE Atmosphere: funk, rare groove, hip hop with DJ Cool Curt

THE ROOST Betty Ford Hangover Clinic Show Beer Bash: every long weekend with DJ Jazzy; \$2

SAVOY French Pop: mixed with Deja DJ

MON LIVE MUSIC

BLUES ON WHYTE The Zig Zag Bluesband; no cover

L.B.'S PUB Every Mon: open

stage with Randy Martin; 9pm-2am

O'BYRNE'S Every Mon: The Fabulous Suchy Sisters; 9:30pm

SHERLOCK HOLMES (CAPILANO) Jimmy Whiffen

SHERLOCK HOLMES (WEM) Tony Dizon

SIDETRACK CAFÉ Every Mon: open stage with Ben Spencer; no cover

WINSPEAR CENTRE Gene Watson

DJS

BLACK DOG FREEHOUSE Indie rock with Penny and the Jets

FILTHY MCNASTY'S Metal Mondays: with DJ S.W.A.G.

TUE LIVE MUSIC

BLUES ON WHYTE The Zig Zag Bluesband; no cover

DRUID Every Tue: open stage with Chris Wynters

LONGRIDER'S Mark Lorenz

O'BYRNE'S Every Tue: Celtic night with Shannon Johnson and friends; 9:30pm

SHERLOCK HOLMES (CAPILANO) Jimmy Whiffen

SHERLOCK HOLMES (DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEM) Tony Dizon

SIDETRACK CAFÉ The North Mississippi Allstars, The May Kings (blues, roots); no minors; 7pm (door); \$13.50 (adv), \$16 (day of); tickets available at Blackbyrd, Listen, Freedcloud, TicketMaster, Sidetrack

WINSPEAR CENTRE Gene Watson

DJS

BILLY BOB'S LOUNGE Karaoke and DJ Tues with Run Riot Professional Music

Productions

BLACK DOG FREEHOUSE Digital Underdog

BUDDY'S NIGHT CLUB Top 40 with DJ Stephan

CALIENTE NIGHTCLUB Basement Tuesdays: hip hop/R&B/reggae/dancehall with Bomb Squad; DJ Invinceable, Q.B.

DUSTER'S PUB DJ "Name a Tune" Dan

FILTHY MCNASTY'S Twisted Trivia: with DJ Whit-Ford

NEW CITY LIKWID LOUNGE Stupid Music for Stupid People for Stupid Cheap: punk rock bingo, rock

NEW CITY SUBURBS Resurrection: industrial/EBM/electro/goth with Nik Rofeelya

THE ROOST Hot Butt Contest: with DJ Janry; 8-midnight; \$1 (member)/\$4 (non-member)

SEEDY'S Electro-trash: electro/punk/funk with DJ Miss Mannered

URBAN LOUNGE Open with DJ Gilligan

WED LIVE MUSIC

A STARS Main Room: Tuffhouse, Reno, Mr. 'O'; 10pm (door)

ATLANTIC TRAP AND GILL Every Wed: open mic hosted by Dan Holden; 8:30pm

BLUES ON WHYTE The Zig Zag Bluesband; no cover

CITY HALL Lisa Hewitt

HUDSONS TAP HOUSE Rickard Blaze

LONGRIDER'S Mark Lorenz

NEW CITY LIKWID LOUNGE The Trews, Aquarius, Crowned King

O'BYRNE'S Every Wed: Chris Wynters and friends; 9:30pm

PLEASANTVIEW HALL Every Wed: Northern Bluegrass Circle Music Society bluegrass jam;

7:30pm

ROOSEDALE COMMUNITY HALL Every Wed: Little Flower open stage hosted by Brian Gregg; 8pm,

SHERLOCK HOLMES (CAPILANO) Jimmy Whiffen

SHERLOCK HOLMES (DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEM) Tony Dizon

SIDETRACK White Cowbell Oklahoma, Agriculture Club (rock); \$10

URBAN LOUNGE Smoothie, Superbeing; \$5

CLASSICAL

MCDONALD UNITED CHURCH Music Wednesdays at Noon: Musicals' Highlights featuring Judy Lynn Sawchuk (soprano), Gail Olmstead (piano); 12:10-12:50; free

DJS

BACKLASH WOMEN BAR Wild Cherry: deep house/progressive/breaks with Trapswitch and guests

BLACK DOG FREEHOUSE Glitter Gulch: country, roots

BUDDY'S NIGHT CLUB Top 40 with DJ Stephan

FILTHY MCNASTY'S Mix Tape Bar Star College Nite: with DJ Rock 'n' Rogers

NEW CITY LIKWID LOUNGE Salsa: BR, indie, mod, rock and pop with DJ Travyd

THE ROOST Amateur Strip: Weena Linn, Sticky Vicky with DJ Alvaro; \$1 (member)/\$4 (non-member)

SEEDY'S Rockabilly Wednesdays; Hotrod Heehaw

STARS NIGHTCLUB Appreciation Wednesdays: hip hop, R&B, soul with RENO and Mr. 'O'; 420 Productions, DESI (hip hop, R&B, bangra)

YOUR APARTMENT Big Rock Indie Rock Night: indie rock with DJ Shouldbenaband



Wanna come to MY house after class?

VENUE GUIDE

A STARS Upper Pl. 10545-82 Ave, 439-1422

ARDEN 5 St. Anne Street, St. Albert, 459-1542/450-8000

CALIENTE NIGHTCLUB 7704-104 St, 432-4611

BLACK DOG FREEHOUSE 10324-82 Ave, upstairs, 436-4418

RAVY ROY'S LOUNGE Continental Inn, 16625 Stony Plain Road, 484-7751

BLACK DOG FREEHOUSE 10425-82 Ave, 439-1082

BLUES ON WHYTE 10425-82 Ave, 439-1082

BOOTS 10242-106 St, 423-5014

CALIENTE NIGHTCLUB 11725 Jasper Ave, 486-6636

CALIENTE NIGHTCLUB 10815 Jasper Ave, 423-0850

CAPITOL HILL PUB 14203 Stony Plain Rd, 454-3063

CASINO (EDMONTON) 7055 Argyle Rd, 463-9467

CASINO (YELLOWHEAD) 12464-153 St, 463-9467

CITY HALL City Room, St. Winston Churchill Sq, 496-8200

THE COAST EDVENTION PLAZA 10155-105 St, 480-5043

CRISTAL LOUNGE 10336 Jasper Ave, 426-7521

DISGRACE THE ROMAN 10018-105 St (upstairs), 990-1792

DEWEY'S Power Plant, U of A Campus, 492-3101

DONNA 10177-99 St, 429-3338

DRUID 11606 Jasper Ave, 454-9928

DUSTER'S PUB 6402-118 Ave, 474-5554

EAST HOUND KATERY AND SAKI BAR 11248-104 Ave, 428-2448 c

ECCO BAR 9605-66 Ave, 435-5050

ELEPHANT AND CASTLE ON WHYTE 10314-82 Ave, 439-4545

FATBOY'S 6104-104 St, 437-3633

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 464-2852

FILTHY MCNASTY'S PUB 10511-82 Ave, 432-5224

FLAVA 10220-103 St, 780-4284

FOUR ROOMS RESTAURANT (EDMONTON) Edmonton Centre, 102 Ave, Entrance, 426-1767

FRONT PLACE CANTINA T.Y. League Hall 6115 Fulton Rd, 466-0473

HALO 10538 Jasper Ave, 423-

HALO

HIGHRIUM 4926-98 Ave, 440-2233

HORIZON STAGE 1001 Calahoo Rd, Spruce Grove, 962-8995/451-8000

HUDSONS TAPHOUSE 6107-104 St, 701-0190

J.J.'S 13160-118 Ave, 489-7462

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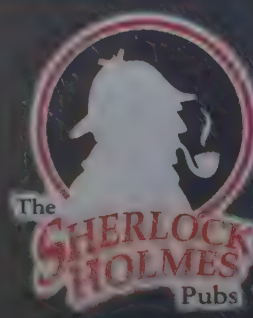
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root down

By JENNY FENIAK

Francey footwork

David Francey • With Dave Clarke • The Arden • Sat, Nov. 1 Traditionally, you don't get to call yourself an icon until your work has not only stood the test of time, but established a standard for your field of expertise, influencing those who came after you. Well, after speaking with David Francey, I think he deserves to be considered one of Canada's true folk music icons.

The amazing thing is, Francey didn't start playing music until the mid-'90s. He had a wife and kids in rural Quebec, but worked all over the country as a carpenter and was reasonably happy doing his job. He'd written poetry and songs as a hobby all his life and a lot of his inspiration came on the job site. "It was a good time for me to write," Francey says in his distinctive Scottish brogue, "driving to and from and also on the site. I just wrote lots of songs and I just sung them to myself. I wrote them because I had to write them; I never thought

about performing them."

Francey says he inherited his love of music and poetry from his father. "He's a real Burns man," he says, "and because he loved that poetry so much and it was a part of our lives, I very early got an appreciation as something substantial and worthwhile. So I think, really, that was seed of the writing and everything else."

But it was Francey's wife Beth who persuaded Francey to round up some players from their township of Ayer's Cliff and perform his songs in front of an audience. Things haven't been the same since. With the help of Dave Clarke and Geoff Somers, Francey recorded a well-received debut album, *Torn Screen Door*, in 1999, parlaying that success into a few festival slots that summer. "At that point," he says, "[I was] still working full-time construction and doing music on the weekends or whatever." Of course, by the time his follow-up disc, 2001's *Far End of Summer*, won a Juno for Best Roots and Traditional Album, Francey realized he needed to seriously think about leaving the construction business and playing music full-time. These days, Francey is in high demand and his summer schedule is now chock-full with festival dates. He's been invited to play as far afield as Nunavut, where he did a concert for Iqaluit's Inuit elders as well as a small village just an hour away from Greenland.

No matter where he goes, audiences seem to relate to Francey's songs and the simplicity with which he relays stories of the people and places he's

met across the country over the last two decades. "It takes time to gain experience," he says, "and with life experience, you get an awful lot of fodder for writing. I think I've lived enough and done enough interesting things that people sort of recognize themselves in the songs, and it's all rooted in the everyday."

Last Winter, Francey went back into the studio to record his much-anticipated third album, *Skating Rink in March*. Touring kept him busy most of the summer, but he still found enough time to buy a house in rural eastern Ontario, even if he's only spent a handful of days under its roof. Maybe that's because he's also recorded another album, this time with Kieran Kane and Kevin Welch, whom he met at the Winnipeg Folk Festival. Once they heard him perform, they invited him to Nashville to record with them and just a few months ago they laid down another handful of new songs after Kane and Welch returned from a festival in Denmark.

"Like all the other albums, it's a mix of new and old," Francey says. "I'm always writing more, that's the thing. I wondered when I quit construction if I'd ever write again. But it's worked out really well—the travel's been good for the writing and the people I meet have been very interesting. It just happens when it happens, but I've been very fortunate lately that it's been happening a lot. Y'know, you finish a song and it's onto the next kind of thing." ☉

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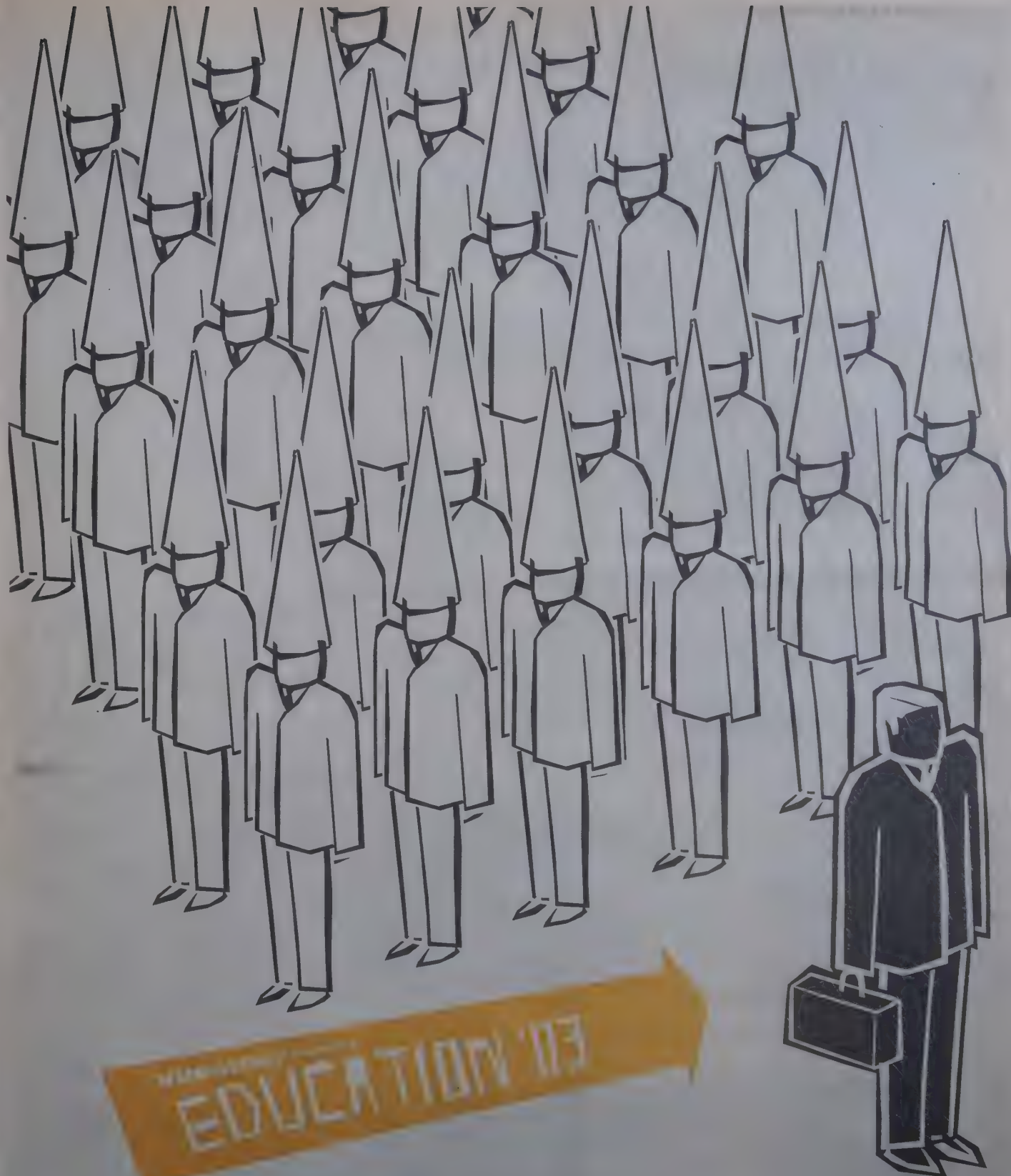


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WILLIAMSON
EDUCATION '03

Big men on campus

How educational capitalism keeps female profs' salaries lagging behind

By SHANNON PHILLIPS

Being a feminist sometimes makes me feel like I need a retro-chic '70s outfit to complement my politics. Everyone seems to think it's all good on the gender front. And if it isn't, they say, then it's just a matter of time before things naturally evolve toward the fine 'n' dandy.

Some stats show that women are catching up in the labour market and higher education sector. Women earn 59 per cent of Canadian university degrees and, at the University of

INEQUALITY
Alberta, they make up 55 per cent of the undergrad population. A recent study by the Paris-based Organization for Economic Co-operation and Development found that 77 per cent of Canadian 15 year-old girls expect to obtain professional, white collar employment by age

30, in contrast with 65 per cent of boys. However, the numbers also show that women are paying more for their degrees. Fifty-six per cent of student loan recipients are women. And given that women still earn, on average, 75 per cent of what men earn and are more likely to work part-time and take time off to raise kids, it takes them longer to pay off loans. The result is more interest and a higher-priced education.
That said, you'd think career and salary equity between men and women would be best developed among university professors. Right-wing men seem to love cornering me in bars and complaining loudly in my ear that

their arts courses are dominated by feminist theory and that gender studies have pretty well entrenched themselves as the received wisdom of the academy. Whether or not this is the case, the common assumption is that few salary discrepancies exist between men and women in the ivory tower. Alas, the empirical evidence seems to indicate otherwise.
There is still a considerable wage gap between male and female full professors. Men in the arts, social sciences and humanities haul in, on average, \$5,200 per year more than women. This situation worsens when we look at the so-called "hard sciences"—engineering, computer science and biological sciences—where men earn about \$8,000 more per year than female full professors.

LABOUR FORCE ANALYSTS often point out that the top ranks of any job reflect more marked salary discrepancies between men and women due to the massive changes of the past 30 years: women may have entered the workforce later or taken time away from their jobs in order to raise a family; thus, they may make lower salaries. If we look at male and female salaries in the more junior ranks, according to the apologists, a more balanced picture emerges due to the gains of the women's movement.

With respect to the humanities, fine arts and education profs, the apologists are right. Average salaries for lecturers and assistant professors are more or less similar for men and women, except in the social sciences, where men still earn between \$3,000 and \$5,300 more per year than women. However, the "just wait and let progress take its course" argument doesn't hold for junior rank academics in the biological sciences, engineering, health professions and physical sciences. Male sessional lecturers make between \$3,000 and \$12,000 more than their female counterparts in the biological and physical sciences as well as health professions.

Salaries for professors in the so-called "hard sciences" are about 15 per cent higher than salaries in the fine arts, humanities, education and social sciences. And women make up only 22 per cent of profs in engineering, agriculture, math/physics, biological sciences and health professions, as opposed to 40 per cent of professors in the arts and education. Moreover, this situation does not appear to be changing anytime soon. While women received 43 per cent of social sciences and humanities doctorates in 1997, they received only 11 per cent of engineering Ph.D.s.

Extra funding, higher salaries and the freedom to conduct research are available in disciplines where knowledge can be turned into profit, and those disciplines are dominated by men. Nobody is particularly interested in commercializing what goes on in the U of A's English or sociology departments, but that's where we'll find the most women, the lowest salaries and, for the foreseeable future, the least amount of prestige.

A FEW YEARS AGO, the federal government initiated a program called the Canada Research Chairs, designed to attract the best and brightest scholars from around the world. The CRC program was also instituted to address the perceived "brain drain" of our best researchers, lured south by the substantial funding the Yanks—from both public and corporate coffers—by putting funding toward research and development. The program was designed to get Canada's universities on the commercial-



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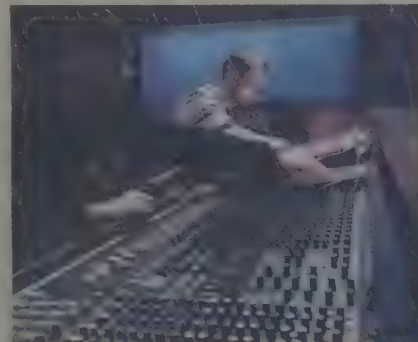
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Women professors

Continued from page 28

ization and corporate research train, whether academics liked it or not.

As publicly funded institutions, universities are often home to curmudgeonly ivory tower kooks who don't take kindly to being bossed around by corporations in their research. Indeed, in a 1999 report, the Federal Panel on Commercialization of University Research indicated that a substantial amount of targeted federal money designed to force academics to co-operate with industry in their research endeavours was the only carrot/stick approach that would change the culture of academic freedom and research for knowledge's (not profit's) sake. CRCs also overwhelmingly favour the so-called "hard sciences." As of mid-October, only 16 per cent of the CRCs at the U of A were in the arts disciplines. It's notable that this number mirrors the

number of women who hold Canada Research Chairs at the university.

A Canada Research Chair appointment is a big deal for academics—funding starts at \$100,000 a year, not including other infrastructure funding and relocation money. A CRC appointment frees academics from teaching responsibilities and allows them to hire grad students and pay for equipment. The prestige of a CRC post also gives the recipients the kind of profile that often helps them successfully solicit additional project funding from other sources, both public and private.

But Canada Research Chairs are not divvied up like other federal hiring processes—with regard to employment equity laws—because universities are in charge of the hiring process. Which means the old boys' club is thriving. Gender representation is so bad that in March 2003, eight female professors from seven Canadian universities filed a complaint

against Industry Canada, which funds the CRCs, with the Canadian Human Rights Commission. Nationally, about 16 per cent of research chairs are women, even though women make up 30 per cent of professors.

Last February, meanwhile, the U of A's CRC Strategic Plan reported that eight of its 56 Canada Research Chairs were women—14 per cent. However, the administration claimed they were working on improving that percentage and indicated that increasing gender equity was an institutional priority in light of the human rights complaint. Over the course of the past year, the U of A announced eight new CRC posts. Now, again as of mid-October, fully nine of the 64 chairs were women. So

we're still holding strong at 14 per cent. Good job, U of A. I'd hate to see what kind of results we'd get if you weren't making women a priority.

A DEFENSIBLE CRITIQUE of who's working for what at our publicly funded universities must go beyond merely collecting stats. This often degenerates into a boob-counting

exercise that doesn't carry with it any sort of prescriptions for action, aside from recruiting more women. The fact that women are still lagging behind in plum research appointments and the better-paid sectors of academic employment says something about the kind of university that's developed over the past decade.

The consensus among decision-makers, from the Prime Minister's Office on down, is that universities must better serve the private sector. The Prime Minister's own Panel on the Commercialization of University Research declared this to be a policy priority in 1999, and university administrators across the country have pledged to triple their commercialization efforts over the next five years. In Alberta, the push to be "market relevant" takes on even more urgency, since our provincial policy-makers are more amenable than most to cutting liberal arts programs and discounting the value of pure research, as opposed to research that has quick private sector applicability.

The federal-provincial-administrative consensus has its roots in the development of global capitalism—governments are now expected to invest in areas of social spending that will generate profits for corporations that are increasingly multinational. The old, post-WWII national economy required well-educated workers, thus the low price of admission for university students of yore. In the new economy, workers are not as portable as knowledge and thus not as deserving of public investment. Hence the emphasis on research and development, which corporations can take wherever they want.

GIVING THE PRIVATE sector what it wants means an acceleration of work for academics. It means spending more time writing research grants applications, finding ways to get one's work to market and dealing with the legalities and paperwork associated with selling intellectual property. This is a stressful exercise, and it's also a gendered one. Time is something women have less of, given the fact that, according to StatsCan, women still perform about 70 per cent of the unpaid labour and childcare in Canadian households. As well, academics must come to rely more on their ability to network with the predominantly male world



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Women professors

Continued from previous page

of boardrooms. Acceptance by peers comes from salesmanship and becoming one of many academic entrepreneurs. Rather than the more "feminine" strengths of interaction with students and developing young minds, the modern professor is exhorted to take on more "masculine" characteristics like competition, self-maximization and profit-seeking.

The restructuring of the public university can no longer be justified in terms of governments "not having the money." The feds and the province have both put substantial sums toward industry, innovation and science and have boosted funding to targeted R&D programs. Indeed, Alberta leads the country in sponsored research per capita because of the vast amount of public, not private, funding R&D receives from the Heritage Trust Fund. The money is there—it's just not available for policies or programs that serve to alleviate gender inequality in our publicly funded universities. ☐

All statistics in this article were taken from the CAUT Almanac of Post-Secondary Education in Canada 2003, the Canadian Association of University Teachers Feminist Audits and the Education Quarterly Review, a Statistics Canada publication. Go to www.caut.ca and www.statscan.ca for more information.



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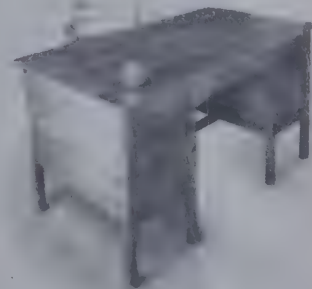
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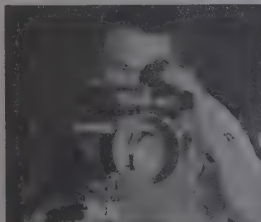
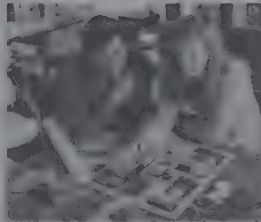
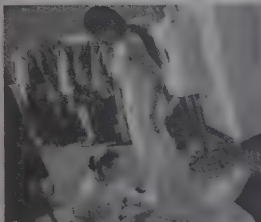
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Can Albertan students and families fight the Tories' PR rhetoric on education?

By SHANNON PHILLIPS

All roads in Alberta provincial politics are pointing to an election in early 2005 and the polls indicate the Tories are poised to sail to another victory. No surprises there. But a couple of vulnerabilities do stand out. Electricity deregulation, for instance, is a middle-class pocketbook issue that has yet to be addressed, and education, particularly in urban centres, appears to be an equally glaring sore spot.

Long forced to play second fiddle to healthcare in the national and provincial spotlights, education advocates are benefiting from the fact that the feds have tossed around more cash for healthcare than DUBYA at an arms show. As well, provincial Learning Minister Lyle Oberg is widely perceived as a weak politician. He's unpopular among his rural MLA colleagues and seen as a bully for the way he dealt with the teachers' strike.

Furthermore, the Alberta Teachers' Association has done a good job of keeping the focus on classroom conditions rather than letting Oberg's spin doctors paint education issues as a mere case of teachers being crybabies. There's a considerable chasm between what Alberta Learning constructs as reality—parents don't have to fundraise, class sizes are not a problem, schools have enough resources for special needs students—and what parents experience in their day-to-day lives: trunks full of chocolate almonds, 40 kids in high school classes, dwindling ESL programs.

It's not just in the kindergarten to Grade 12 sphere that the Ralph Klein regime has a public relations problem. The cost of post-secondary education (PSE) is getting a lot more attention too, with students returning for another year of punishment. On top of cost, capacity is also an issue as Alberta's universities struggle to accommodate even those students able to pay the requisite \$5,000 per year for a basic undergrad arts and science degree. In fact, Alberta Learning's draft annual report, released in August, indicates that only 52 per cent of Albertans feel PSE is affordable for everyone. Contrast that finding with two years ago, when 75 per cent of Albertans thought it was

within reach of average folks.

WHEN QUESTIONED about the drop in favourable perception, Oberg suggested that it was because of a poor communications strategy and that a lot of public attention had been paid to medicine and law programs (where tuition is slated to increase to \$12,000 and \$10,000 per year by 2005), but that other programs continue to be affordable.

This "poor communications strategy" argument points to the min-

PROPAGANDA

istry's failure to anticipate student campaigns on the difference in tuition at the universities of Alberta and Calgary; it also shows naked contempt for the intelligence of Albertans. Apparently, Albertans just haven't been privy to enough spin to realize that \$20,000 worth of debt for a regular undergrad degree is reasonable in a province swimming in surplus revenues, or to be convinced that a debt in excess of \$60,000 for professional programs is a good deal. The notion that such high costs don't deter low-income people from attending university is so counterintuitive it's ludicrous. But again, we

have a situation where the chasm between lived reality and government "messaging" continues to grow.

Because Albertans are starting to catch on that university is becoming (or in many ways already is) the domain of the well-heeled or the severely indebted, Alberta Learning is rolling out a more aggressive communications strategy on post-secondary issues. Much of this campaign is already in place and we can expect the PR shitstorm to start hitting even harder as the debate around Bill 43, Alberta's Post-Secondary Learning Act, intensifies this fall.

ALBERTA LEARNING'S strategy, it's clear, will have two main components: co-optation and a focus on incomes after graduation. On the co-optation front, the ministry has taken to quoting university and college presidents in their press releases, likely an outcome of an August 13 retreat for ministry officials and university and college presidents. So much for universities being the place where critical thought and discussion—especially of government policies—is tolerated and encouraged as a foundational component of a functioning democracy.

At the highest levels, the learning ministry enjoys a level of collusion and ideological confluence that will

work to ensure no real resistance to the high tuition model of university finance ever transpires. This strategy also pushes organized criticism to the margins of the political debate; the only groups left to oppose the government's agenda are student and faculty associations. Only student associations have the resources to cobble together a sustained critique of post-secondary policies, but they often suffer from credibility problems, yearly turnover and a preference on the part of elected officials to pad résumés and network with Tories rather than affect social change. Moreover, the ministry knows that student associations are easy to browbeat. All they need to do is threaten student politicians with "not meeting with the minister" and silence and complicity are achieved—as if a 15-minute meeting with Oberg were the goal of political struggle.

The second PR strategy, a focus on after-graduation incomes, is related to the first. Alberta Learning's September 8 press release, headlined "Post-Secondary Education Pays Off Big," featured such luminaries as U of C President (and Muppet look-alike) Harvey Weingarten doling out the following nugget of wisdom: "A post-secondary education is an investment.... Students will see a life-

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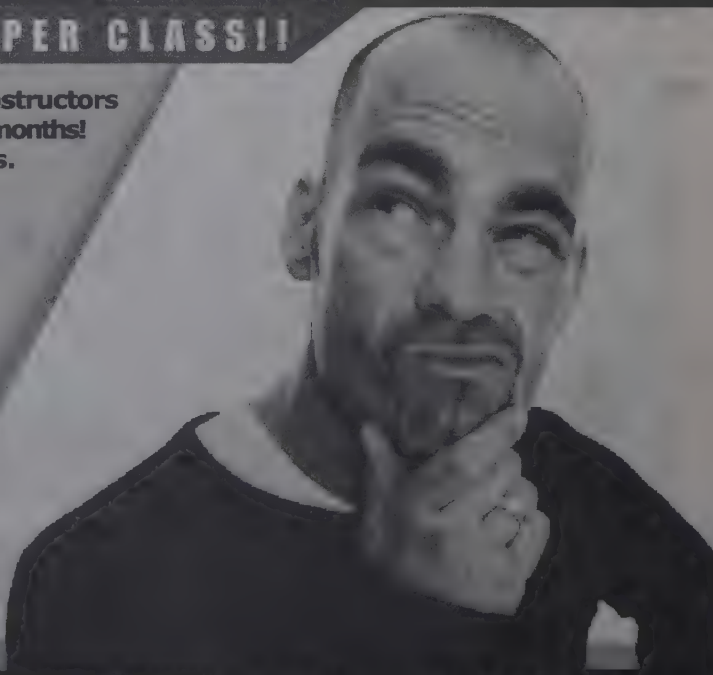
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long financial return on their post-secondary education." Well, duh. This is not a newflash to any of us who have taken on tens of thousands of dollars' worth of student debt. We do it because we know we have to, because the alternative is growing old under the cruel fluorescent lighting of the 7-11 night shift.

WHAT IS NEWSWORTHY here is that university only holds benefits for the individual, and so the individual should gleefully bear the full cost of what is, in this government's analysis, reduced to a commodity. Indeed, Oberg indicates in the same release that "tuition for four years of university costs about the same as a new car." How telling that provincial decision-makers equate cars with degrees! It may seem like an insult to you, dear readers, to point out just what is wrong with this approach, but here it is anyway: university graduates with a broad-based arts or science education are, by all think tank and statistical evidence out there, consistently shown to be healthier, more likely to vote, more likely to volunteer, better able to weather economic storms and more likely to engage in activities that fall under the rubric of "active citizenship."

There are benefits to all of us when we have a highly-educated citizenry, and many of these benefits cannot be quantified by a narrow bean-counting approach. It's curious that the province with the lowest voter turnout, the second-lowest per capita public spending and some of the shortest seasons of debate in the legislature is also the place where we have some of the lowest rates of high school students continuing onto post-secondary, where we have a long history of publicly deriding universities and intellectuals, and where a university, according to both government and administrators, is the

place where you learn how to make lots of money, and nothing more.

So how should groups that are interested in public post-secondary education respond to this latest public relations strategy? Well, the fact that Alberta Learning and the premier's office are identifying post-secondary education as an issue is significant in itself and gives us some hints for a counter-strategy. The Tory government does its own polling all the time and these results are never released to the public. However, the premier's indication that a task force on post-secondary education is on the horizon, the summer trial balloon the premier's office floated for a \$500 Post-Secondary Education Savings Plan as one of Klein's centennial legacy schemes, and murmurings coming out of the rural caucus that post-secondary education needs its own separate ministry, point to the fact that the Tories know they're losing public confidence to the reality of high costs and inaccessible institutions. This seems to signal that education advocates—the ATA, parent groups and councils, opposition parties and especially student and faculty associations—cannot let up now, just as they are seeing minuscule gains. In particular, faculty associations need to use their resources, which lie predominantly in superior communication skills and knowledge of the issues, in order to get off their asses, exercise at least a little self-preservation and get on board with some degree of advocacy and social responsibility.

Post-secondary advocates would do well to take a page from the healthcare lobby and counter Alberta Learning's spin with a well-funded coalition that would take the campaign beyond quiet meetings with MLAs. They need to take the issue to Albertans, whose opinion, finally, appears to be coming around. ☺

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EDUCATION

Communicating enthusiasm

Grant MacEwan unites writing and design disciplines under one roof

By MURRAY SINCLAIR

Last year, roughly half of the students in Grant MacEwan Community College's journalism program didn't do their practicum work at newspapers. Instead, Donald McMann recalls, they did "communications" work, such as serving in the information distribution department with Edmonton's airport authority.

This changing work world is behind the decision to combine four different programs together at Grant MacEwan's new Leslie Nielsen School of Communications, says McMann, the new institution's director. "Successful practitioners need a well-rounded education that includes exposure to all communication disciplines," he says. "Writers need to have an awareness of design; designers need to understand the use and power of words. It's this respect for the interdisciplinary nature of communications that has inspired us to build a school based on the acquisi-

tion of skills, both verbal and visual."

As at other schools, GMCC used to teach written communication courses—journalism, public relations and professional writing—separately from visual education, which was taught in the fine arts area. Students working on their bachelor of applied communication degrees would take courses like magazine writing and screenwriting at GMCC's downtown campus, while visual design students would do animation, illustration and other computer work at the college's campus in Edmonton's west

NEW SCHOOL

end. Now, GMCC's new communications school brings these programs together at the west end site thanks to a \$1 million renovation project that built six new classrooms and computer labs.

"The investment," McMann says, "is an indication of the commitment to communications." The larger space relieves some of the crowding problems at the downtown campus, he says, noting how enrolment in GMCC's professional writing course has ballooned from 15 students a few years ago to 80 this year. But more importantly, having the com-

bined total of 600 students in one place creates the potential for collaboration that was hard to achieve beforehand. In other words, they now have opportunities for interdisciplinary study and practice.

Students will continue in their individual programs at the school, but student writers will also work with their colleagues in design, photography, illustration and videography. "They are all different parts of the communication process," McMann says. "When students get the chance to practice these collaborative relationships in college, they are much better prepared to enter the workplace."

IN ACCORDANCE with this team-approach concept to communication, McMann says the curricula of the various programs are being re-examined and renewed, noting that convergence in the media is the biggest change in this working world. "When things are more competitive," he says, "we need to jack up our students' skills. The key here is choice. It creates some flexibility and variety." Graduates of the journalism program will have two years' credit if they decide to get the applied communication degree and digital arts students will be exposed

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to the reporting field. Communication school graduates could end up working for publications, technical writing companies, non-profit societies, public relations firms, in-house communication departments or as freelancers.

The Leslie Nielsen School of Communication held a grand opening ceremony on September 30, attended by the famous Edmonton-raised actor (and *Scary Movie 3* star!) it was named after. "It's in an emerging state," McMann says about the school. "I can't say where it will end up." ●



Leslie Nielsen School of Communications director Donald McMann

Don't call him Shirley

Judging by his speech at the institution's grand opening ceremony, I'm not sure who's more surprised by the name of Grant MacEwan's new School of Communications: the students who go there or Leslie Nielsen, the man they named the school after.

As students and faculty displayed a range of emotions from pleasant surprise to shock, the actor delivered a rambling speech that, while cute and endearing in a "wacky grandfather" kind of way, didn't do much to allay the concerns of those questioning the name choice. Given all the praise Nielsen received during the ceremony from college brass for being a great communicator, you'd think he'd have something more inspiring or relevant to say about this bold move by the college than stories about driving

down the North Saskatchewan River in the middle of winter looking for a sledding spot. Or his lusting after an elementary school teacher. Still, after Nielsen's jokes and tales wore down, he finally got around to giving the speech he was supposed to and, with warm wishes and some strong words about communication, launched the school into the dark waters of post-secondary education.

There was even a standing ovation from most of the crowd after the speech. However, hidden amidst the cries of support were the not-always-quiet grumblings that questioned the school's ability to live up to the lofty goals set by the school's director, Donald McMann, who wants it to be a "benchmark" for North America. As if that weren't ambitious enough, McMann—whose fine speech clearly expressed both vision and faith in the school—has his work cut out for him. After all, he's got to live up to the legacy of the man who played Lt. Frank Drebin. —SAM LOWRY

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EDUCATION

Enrolling with the punches

U of A arts and science departments cope with less money, more applications

By KRISTINE OWRAM

Increased applications plus decreased funding equals a growing number of students being turned away at the doors of the University of Alberta. And it looks like this equation won't be solved anytime soon.

Arts and Science, the two largest faculties on the U of A campus, were also two of the hardest hit by this year's estimated \$17 million funding cut. They responded in much the same way, raising entrance averages to curtail enrolment and introducing hiring moratoriums—Science raised its admission average from 70 per cent last year to 76 per cent this year, while Arts raised its from 70 to 72 per cent. Almost 30 teaching positions will be cut from Arts over the next three years, and Science is planning on eliminating 27 academic positions and 12 support staff positions over the same time period.

Money is also being taken out of

the individual departments under the Arts umbrella, according to U of A Dean of Arts Daniel Woolf. "The money is being taken out of a variety of things," he says. "We conducted a number of discussions with the departments back in April and they were given some options as to how they would deal with the cuts. In some cases it's come out of sections that are no longer being offered or

CUTBACKS

have been combined, and in some cases it's come out of the departments' operating budgets."

Included in the number of classes that are not being offered again this year is one particularly popular religious studies section on witchcraft and the occult. "We just had to let it go," Woolf concedes. "These cuts mean that there is going to be reduced choice and larger classes in our faculty, but there's not much we can do about it."

Woolf says the Faculty of Arts is "certainly not out of the woods yet," and Vice-President (Finance and Administration) Phyllis Clark agrees that the financial problems facing the U of A are going to get worse before they get better. "In terms of what the

U of A would like to do for the people of Alberta, we're struggling with our accessibility," she says, "and in the future we'll be struggling even harder."

Both Woolf and Clark say the situation isn't hopeless, but they know that without increased university or government funding, it isn't likely to get much better. "More resources from the university or the government would certainly help," Woolf says, "but the government's made it very clear that it's not providing any more at the moment. I would simply say that we have a budget and we're obliged to live with that."

THE U of A's acting registrar, Carolyn Byrne, believes that Alberta's universities will not only have to cope with funding problems over the next few years, they'll also have to deal with ever-increasing enrolment numbers. "I think the demographics are showing there is an increase in the number of students who are eligible age-wise to come to university," she says. "Not just the University of Alberta, but all universities across the country. I get the impression that more students are interested in university as a post-secondary education over colleges as well."

"I think there's going to be tremendous pressures on universities

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The quality of Murphys is not strained

Not even a grueling touring schedule can wear the Dropkick Murphys down

By PHIL DUPERRON

What started as a group of friends united by their love of Guinness, punk rock and all things Irish has turned into a full-time touring phenomenon. When the Dropkick Murphys stated playing in 1996, they were bashing out their working-class Celtic punk in basements, but after their 1998 Hellcat Records debut *Do or Die* sold more than 50,000 copies, they took their act on the road and haven't looked back since.

SINGER AL BARR joined the band shortly after the original singer bowed out, unable to put up with the rigours of touring life. Barr has proven to be more of an iron man; he and the Dropkicks have been in the bus virtually nonstop this year since the June release of their fourth studio album, *Blackout*, and won't be home until mid-November. In fact, Barr was celebrating his 636th gig with the band in Phoenix, Arizona last week when I caught up with him.

Normally Barr takes the life of a musical wanderer without complaint, but his wife is eight months pregnant with the couple's first child, and that naturally make the

situation a wee bit different. "That makes it a little rough, y'know, to be away from home," says Barr in his heavy Boston accent. "But this is what we do. We're blessed and fortunate to be able to do this for a living, so I don't ever complain. But it does get tough to be away."

Barr can look forward to November 15, when the band will finally make it back to Boston to play a show like no other at the Fleet Center, where the Bruins will be taking on the Vancouver Canucks—it'll be up to the Dropkicks to get the crowd's blood up before the game. There's

always been a strange connection between music and hockey, especially punk—the Ramones have been a longtime pre-game favourite at hockey games, the Hanson Brothers continue to be a musical/sporting phenomenon and Edmonton's own Green Pepper Hockey League show is always a sellout.

Still, there's never been a full-on punk show before an NHL game and a few of the Bruins will do more than just cheer from the sidelines. Apparently some of the Bruins consider themselves as handy with an axe as a stick and will try to prove it onstage. "We'll see," says a skeptical-sounding Barr. "We'll be the judge of that."

While Barr always supports the home team, hoping they "decimate" the Canucks, it's bass player Ken Casey who's the diehard puck fan. "I think his first words were 'Bobby Orr,' so he's pretty much the crazed hockey nut in the band," Barr says.

Barr will get a couple of months

to welcome his new child into the world, but then the band will head off to Europe and Japan before finally settling down next summer to start work on a new album. Although Barr carries around a tape recorder to record song ideas in his bunk, the day-to-day distractions of the road make it hard to get any serious writing done. "You'd think the conditions for writing would be perfect," he says. "You're on a bus, there's an acoustic guitar there and everybody could get together and

sing songs and it's this romantic idea. But generally, y'know, your days are pretty segregated into [this]: you get up, you gotta go find a friggin' toilet so you can have a crap. These are the doldrums. These are the boring things.

"But hey," he continues, "every human being's gotta cross these bridges when they get up in the morning whether you're in a fancy bus or a friggin' shack. All these things become important and all of a sudden you're getting ready to play

and the whole day's been eaten up and where did all the time go? And on your days off you don't want to see anybody. You want to spend it alone, y'know what I mean? Talking to your significant others, just forgetting about the fact you're a million miles away from home and you're not with them." ☐

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Still delivering the Goods

Contrary to their name, it's nice to see Good Riddance returning to town

By JAMES ELFORD

Good Riddance has gone from performing Sex Pistols covers at house parties in their native Santa Cruz to playing with bands like NOFX and releasing seven full-length albums (plus a sheaf of EPs). They've survived broken wrists, a ton of line-up changes and even an almost two-year-long "hiatus" in the early '90s when the lack of a drummer led core members to temporarily form another band. But now the band is slowing down—their latest tour is a short seven-day, seven-show jaunt through the West—and even their only remaining original member, frontman/lyricist Russ Rankin, admits that they might not survive the latest challenge for the band: real life.

"It's been about a year-long process—kinda like a domino effect," admits the surprisingly candid Rankin. "[Guitarist Luke Pabich] decided to go back to school, so sud-

denly nine months of the year that we could tour are gone and everyone had to scramble for something to do because they had house payments and one guy had a child on the way."

Even more of a setback for Rankin is the fact that they won't really get to support their latest album, *Bound by the Ties of Blood and Affection*, with some solid touring. "It's been really frustrating to get lots of offers and have to turn them down," he laments, "but that's because I'm the one guy that doesn't have something else really important going on; I can go on tour and

PREVIEWS
PUNK

they can't. It's disappointing, but there's nothing I can do about it. All I can do is try and record the best album possible and if it falls on deaf ears, it falls on deaf ears."

Still, Rankin's frustration is audible and one has to wonder if the mood has spilled over into the rest of the band. "There was some rough going," Rankin admits, "but you've got to accept it. I can't drag someone from their home at gunpoint and make them go on tour. It's sort of like we decided to we still want to play and we all agreed that we do

because we still have fun, we just have to do it differently than we used to and it just requires a lot more scheduling and sacrifices of people's time than it used to."

In fact, sacrifice was necessary even to make the new album, which Rankin says came together "by the skin of our teeth." "It was really odd that it ended up being our best album, in my opinion," he explains, "because we were really kind of scattered coming into it. Once we got there, we got really down to business, and we had a lot of help from our producer [Bill Stevenson]. He's never really had to work that hard—like, we've always had our act together—but this time he really had to produce, so we really owe a lot to him."

THE NEW RECORD might be hard, but it doesn't abandon the melodic edge that has always distinguished the group. The songs are short—none of them last much longer than two minutes—and are as filled with emotion and political fire as ever.



"I've always been that way," Rankin says. "What got me into punk was political bands like the Dead Kennedys. The whole idea of using music as a medium to communicate social and political ideas really appeals to me."

That said, Rankin's lyrics are more likely to make general comments about the emptiness of bourgeois life or the problems with the media than tackle specific political debates. "I think the relevance may be diffused over time," he says. "You can write something about today on which everyone's really polarized, but given our culture and attention

span, it will get lost. But an idea can stand the test of time."

If nothing else, Rankin wants the band to leave a mark that survives past its demise—whenever that may be. "A lot of people have told me that they've gone vegetarian or got interested and did research into something they didn't know about or got active [because of our music]," Rankin says. "Anytime I hear that, it makes me happy." ●

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street vision

By SEAN AUSTIN-JOYNER

Ör-gan-ik in the streets

It's tough enough sharing a bedroom with a sibling—imagine sharing a career. That's the reality for (ör-gan-ik), an all-brother hip hop band from Vancouver. But T.K., the group's bassist/vocalist, says sibling rivalry has never been an issue for them, thanks to patience, respect and a little bud.

"It's not really that hard to get along," he says over the phone from Vancouver's Factory studio, where he's putting the finishing touches on the group's next single, "Can I Hit You." "If you're just reasonable and leave the egos at home, it's pretty easy to realize what the best avenue is. Since we're all brothers, it's not like four heads clashing—it's more like one-and-three-quarters heads."

T.K. co-founded (ör-gan-ik) in 2000 along with fellow MC Catalyst, drummer Dreadrock and guitarist D. Initially an attempt to rename an existing band that included some non-family members, T.K. says (ör-gan-ik) was more a result of coincidence than design when

the brothers decided that instead of merely slapping a new name on an old group, they would completely overhaul their roster and join forces, fusing funk, hip-hop, R&B, rock and disco into their eclectic current sound.

Actually, the quartet had been making music together for nearly two decades before that, when they first started taking music lessons. (They were quickly good enough to start touring Vancouver-area schools.) "The hardest thing about a band making it anywhere is the patience," T.K. says, "the sticking together and working through all of the stuff you've got to work through. In the end, we just found it was cool and easy to do it with the four brothers."

The band's name may be difficult to type, but it reflects their non-sample-using, weed-smoking, start-from-scratch approach to making music. But the brothers also enjoy focusing on another part of music-making that nowadays is all too often overlooked. "We're really into songwriting," T.K. says, "actually writing our own songs instead of just making a beat and rapping over it. Songwriting is something that's really big for us, and it used to be a bigger part of music."

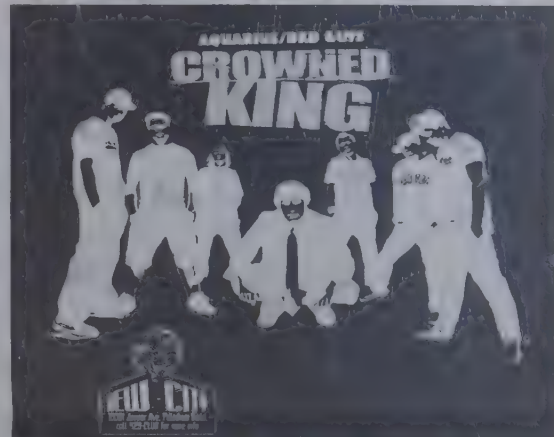
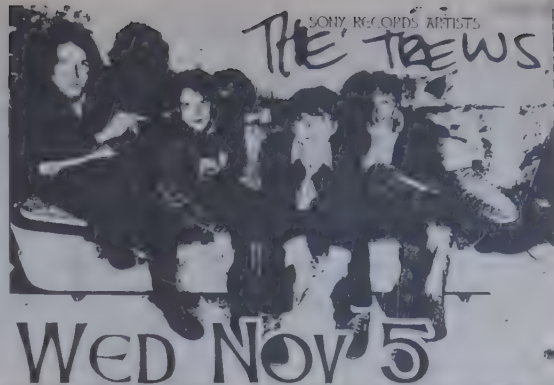
Like some of his biggest musical inspirations, the Roots and OutKast, T.K. prefers a hands-on approach to music production, getting his gloves dirty and overseeing his own product instead of taking secondhand beats from the producer of the day. And when (ör-gan-ik) tours, the same rules apply—they promise live instrumentation and an energetic stage show at every gig, and

while live instruments are still a rarity in the hip-hop world, T.K. says he's happy to see more acts going that route with each passing day.

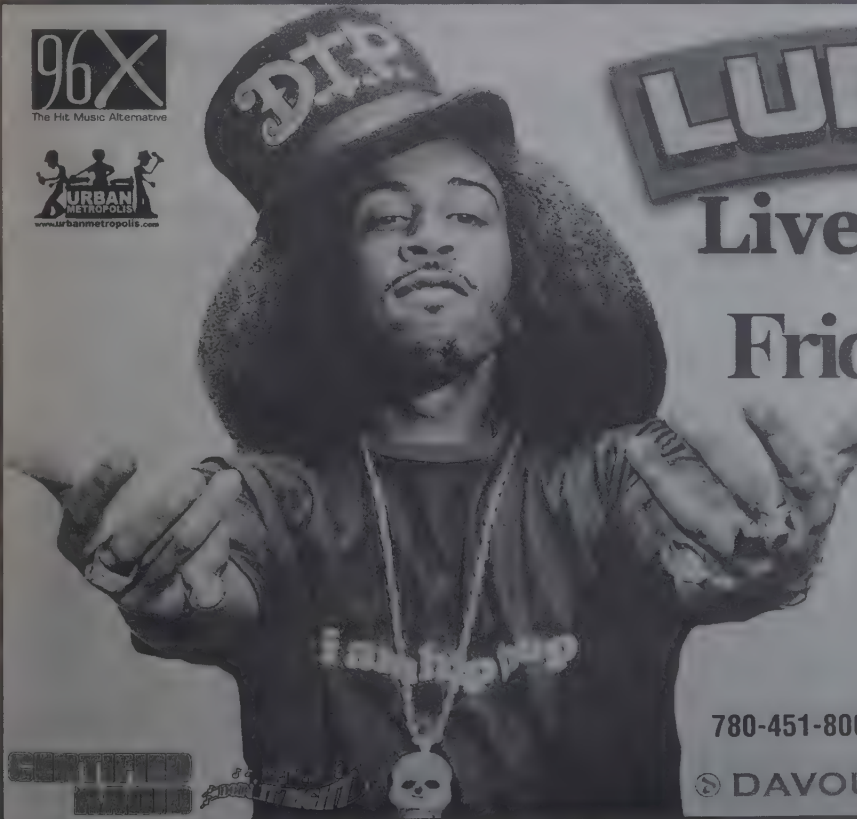
"I've even seen Nelly with a live band," he says. "Anyone who's gotten to the point where I can listen to them, I feel like they've done something right. Whether or not I personally agree with the lyrics is almost beside the point for me. I just like to listen and find out what they're doing. From a business standpoint, even the stuff you can't get anything out of musically, you can get something out of in a business sense."

With Vancouver being the rock town that it is, (ör-gan-ik) feels taking the live-instrument approach is the right strategy for drawing in the rock crowd and converting them with raw talent. So far it's working—T.K. says the group constantly gets compliments from people who say they "usually don't like rap, but like them" thanks to their energetic stage show.

"When there's just a dude standing there rapping," T.K. says, "it's got to be pretty good for it to actually be a show. For us, we've got guitar breaks, a drummer, people singing—I think people just like to watch people play, and that's the way it was since the old days. Hip hop's a very difficult type of music to play, and that's why you don't see hip hop bands popping up every second. The Roots do it, and most groups hire musicians to do stuff nowadays, but it's still not too common. I think that gives us an advantage. We can use what we know to make it happen." ●



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triple five

Neckers with attitude

Bill Heatherington avoids future embarrassment with Calgary garage-rockers

By JERED STUFFCO

You've got to think that guys like David Bowie, Neil Young and Phil Collins must look back on some of their mid-'80s output and ask themselves, "What the hell was I thinking?" (In Phil's case, he must ask the same question when he thinks of what he was up to in the '70s and '90s as well.)

To a lesser degree, a lot of new

artists have a few musical skeletons in their closets too. Whether it's their not-so-humble beginnings as Mickey Mouseketeers (Christina Aguilera and Justin Timberlake) or boy-band heartthrobs (Robbie Williams and... um... Justin Timber-

PREVIEW **ROCK**

lake) they want to sweep under the carpet, one thing is clear: no artist is immune from bad judgment. Just ask Bill Heatherington, vocalist with Calgary garage-meisters the Neckers. It's nowhere near as embarrassing as being a former Mouseketeer, but Heatherington spent the mid-'90s slogging it out in a grunge band called Vernal Sea-

son. Hey, at least grunge is still rock 'n' roll. "If you made a mixtape of every commercial rock band from the early '90s," he says down the line from his Calgary home, "that's what we sounded like."

Not that it matters now. Robbie plays in front of hundreds of thousands in his native England, Justin commands the respect of everyone from Wayne Coyne to Pharrell and the Neckers are currently regarded as one of the coolest bands ever to come out of Cowtown. They play regularly at the Night Gallery, put out their records on the supra-hip indie Catch and Release and Heatherington rubs shoulders with record store royalty at Calgary's Megatunes, where he holds down a day job as a buyer.

ACCORDING TO Heatherington, though, the band wasn't always so sure of its place in the scene. After ditching the grunge for an increasingly punk-infused brand of rollicking garage rock in the late '90s—perhaps fearing being outed as grungers by indier-than-thou music snobs, the Neckers played their first shows incognito. "We'd put on wigs and fake mustaches to hide ourselves," says Heatherington. "Honestly, I don't think we needed to, but it



If the Neckers had sent us a picture, we at VUE hope it would have looked something like this

did help us step outside of ourselves and gain a little self-confidence.

"Being a teenager," he continues, "you're so self-conscious, but [dressing up] also helped the live show—we'd jump around and act like jackasses, and pretty soon we realized that we didn't have to wear disguises to act like jackasses. We're not a *Gong Show* with jokes or anything, but there's lots of dance moves and a lot of energy."

While the live stage is the Neckers' true element, the band is currently finishing up their new disc, *Have Love Will Travel*. It's the follow-up to their blistering eight-songs-in-20-minutes-flat debut *A Whole Mess o' Trouble*, and their second effort for

Catch and Release. "[Catch & Release] is like a mom-and-pop label—minus the mom and pop," Heatherington chuckles. "One of the two owners takes care of the artwork, and the other one is actually recording our album. They also do the [distribution] and give us the odd perk, like playing the Catch and Release showcase at Music West."

The album will also feature a Dylan cover and a guest spot by Iggy Pop sideman and Calgary resident Whitey Kirst. Now *that's* cool, no matter what the decade. ☺

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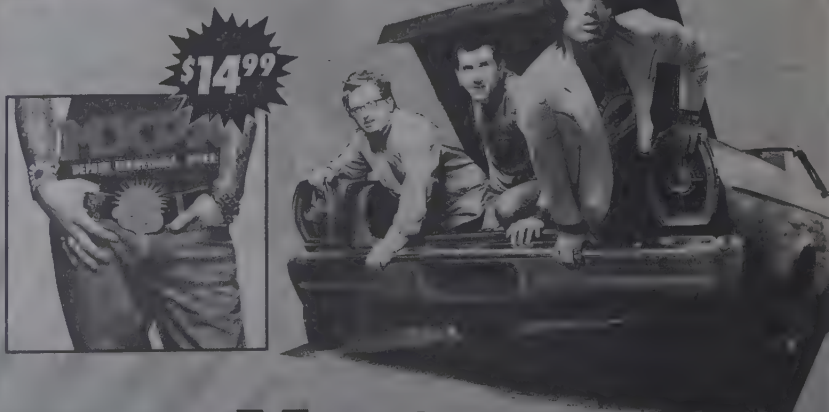
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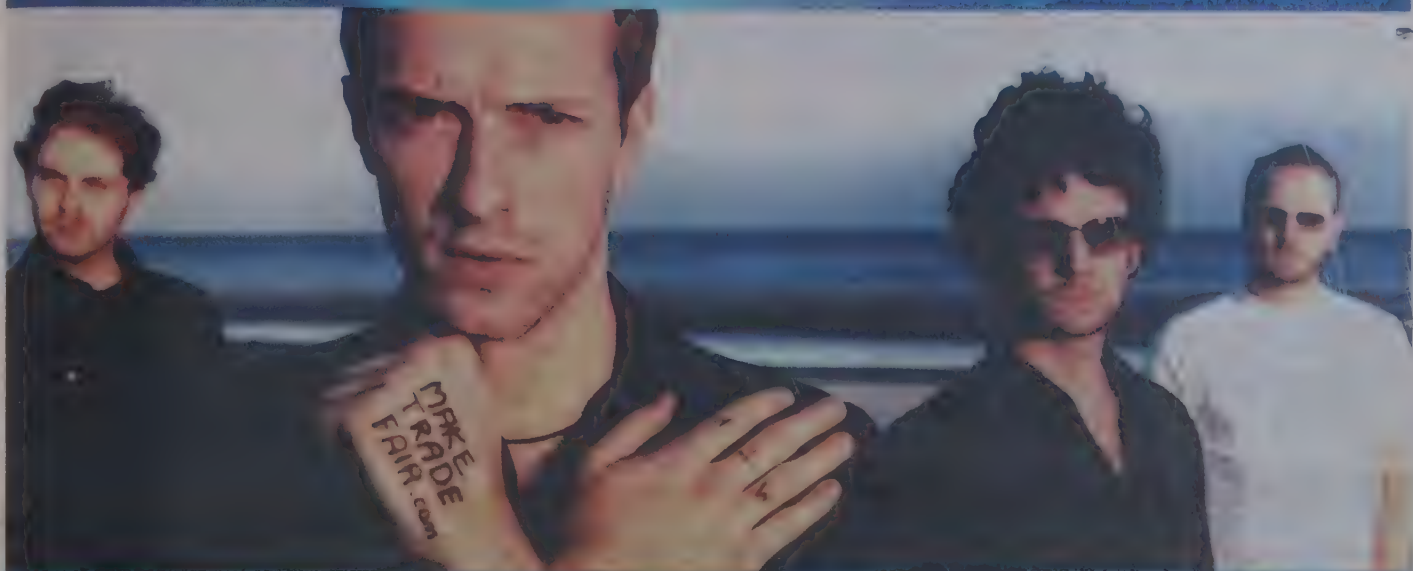
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Mississippi learning

The North Mississippi Allstars are lifelong students of the blues

By Dave Johnston

Being a musician is a bit like being a student. To play, you have to learn and keep learning. You need to be a student of music and master its vocabulary. What distinguishes you from the rest of the school is how well you apply your newfound knowledge to what you create. Fortunately for Cody Dickinson, he had great teachers passing through his home every day. And he couldn't help it—music

was in the blood.

The North Mississippi Allstars drummer and his brother, band guitarist Luther Dickinson, are the sons of famed Memphis producer and musician Jim Dickinson, who has worked with everyone from the Rolling Stones to Ry Cooder. It wasn't uncommon for the brothers to be

PREVIEW BLUES

hailed down to Memphis's Argent Studios, where they'd see bands like the Replacements benefiting from the experience of one of Dixie's finest players. "I grew up hearing the blues, and I just thought it was loose, scrappy-sounding stuff," laughs the drummer. "I didn't realize

how brilliant it was. If nothing else, [I think] it was an honest way to come about the music."

The Dickinson brothers played together in a punk band as teenagers, but satisfied their roots ambitions with another project, Gutbucket, which is how they came to meet bassist Chris Chew. From there, the newly-minted North Mississippi Allstars went on to gig with Delta legends like Otha Turner and R.L. Burnside, who introduced the group to his son, guitarist Duwayne Burnside. By 2002, the group had two Grammy-nominated records (2000's *Shake Hands With Shorty* and 2001's *51 Phantom*) and acclaim that stretched far across the Atlantic.

The attention came for the band's inventive approach to the blues. "When Duwayne joined the group, we brought a real contemporary feel to the music," Dickinson explains. "Before then, we were playing some straight-ahead B.B. King/Albert King-type songs. Playing those straight-ahead shuffles was a learning experience in itself, but I think we've always had an aggressive rock 'n' roll slant on it. We've never claimed to play blues in the more traditional sense. What I've learned from bluesmen isn't so much chords, but how to carry myself and how to be a man."



PART OF THAT LESSON, Dickinson says, involves learning to be yourself. Which is why, he continues, the band's new album *Polaris* came out sounding the way it did. Rather than another modern study of the blues, Dickinson says *Polaris*' pop hooks and psychedelic overtones represent a creative breakthrough, even if it's divided fans. "Basically, [we] had the balls to make the record [we] wanted to make," Dickinson says passionately. "Even on Amazon, people have been giving it either one star or five stars. It's funny. If we're guilty of anything, it's indulging on this record. We had more money and more time and more freedom rather than 'just get in the studio.' Before, we didn't even have a studio—we'd do it in a barn. We did what we could when we could back then."

The reaction worried Dickinson at first, but live gigs allayed his fears. "The songs really came to life

onstage," he says. "As long as they go over well live, then that's all I really worry about. I hate it that there are people out there who love our band and feel that we've let them down with this record, but on the other hand, you can't go around pleasing everybody. Our next record will probably be even more different."

The only real difference in Dickinson's eyes? He wrote three of the songs as opposed to just one. "My tastes must tend to be more mainstream, I guess," he says. "I like all kinds of music, and my writing affected Luther. The whole record took a shift from there, I think. And records take on a life of their own. I wish we could control it, but they kind of happen, y'know what I mean?"

THE NORTH MISSISSIPPI ALLSTARS
With the May Kings • Sidetrack Café •
Tue, Nov 4



classical notes

By Allison Kydd

Sketches of Spain

Close your eyes. Imagine the romance of Spain—matadors, bullfights, dark-eyed señoritas shielded by their fans and mantillas, trumpets blaring an invitation to the spectacle, blood-soaked sand and a culture that celebrated glamour and death in close proximity. Next, picture two bodies gliding as one across the room, locked in a sinuous tango. Or a village at fiesta, everyone dancing the samba. Finally, imagine a beautiful, young gypsy violinist who uses classical technique, a conductor with the stature and irrepressible charm of Gérard Depardieu and a concert program full of beloved Spanish classics and Latin American delights. That was last weekend's *Fiesta*, the Edmonton Symphony Orchestra performing this season's second Robbins Pops concert.

The violinist in question was Noémi Racine-Gaudreault, part of the spirited and winning combo Quartango (which also includes pianist and arranger Richard Hunt, double bass player René Gosselin and dashing young bando-

neon player Denis Plante). There was some post-concert debate as to whether the fiddler or the accordionist was the star of the evening, but it scarcely matters, as the combination was exhilarating.

Conductor Stéphane Laforest, making a return visit to Edmonton—he was last here for the opening of the Winspear Centre—also had star power to burn, holding the orchestra and the audience in the palm of his hand, teasing the crowd into not one, not two, but three standing ovations. All the brass were prominent, especially the trumpets, with Alvin Lowrey and Russell Whitehead doing tag team solos. Jazz fans were particularly impressed by Whitehead in Barroso's famous "Brazil," in an arrangement by Laforest himself.

Apparently this was the weekend for theme concerts at the Winspear, since Pro Coro Canada's *The British Connection* followed on Sunday afternoon. Guest conductor Leonard Ratzlaff and Edmonton's best-known professional choir were a good fit for each other. Ratzlaff had apparently discovered many of the works and arrangements featured in the performance during a sabbatical in England—hence the concert's title. The program mixed brilliant works by young British composers James MacMillan and Jonathan Dove with others by perennials Benjamin Britten and Gustav Holst. Also featured were a number of contemporary Canadian composers: Ruth Watson Henderson, Ramona Luengen, James Rolfe, Jean Coulthard and former Edmontonian Allan Bevan. Audiences may remember

Bevan's work from previous years, as he has done several works specifically for Pro Coro. This time, however, the choir sang the motet "Peace," recorded by the University of Alberta's Madrigal Singers, also conducted by Ratzlaff.

Looking ahead to this week, Marnie Giesbrecht launches a new series of noon hour organ concerts on Tuesday, October 28. Though sponsored by the university and featuring faculty, students and guests, the series will take place at the Winspear. Further concerts will be announced. Wednesdays at Noon also continues at McDougall Church, with pianist Gail Olmstead offering highlights from musicals on November 5.

The Cosmopolitan Chorus, a community choir, sets a different tone and anticipates Remembrance Day with *Lest We Forget* on Sunday, November 2 at 7:30 p.m. at the Winspear. Also on Sunday evening, Tanya Prochazka conducts the Academy Strings at Convocation Hall at 8 p.m. Earlier in the day (at 3 p.m.) the Alberta Baroque Ensemble presents *Baroque Chamber Music Treasures*, featuring regulars Susan Flook, Anne McDougall, Colin Ryan, Derek Gomez and Stillman Matheson. They will play Vivaldi, Leclair, Bach, Telemann and Handel.

November 1 also marks the deadline for preliminary submissions to the 23rd Annual Northern Alberta Concerto Competition. One of the ways the musical community encourages up-and-coming talent, the competition is sponsored by the Alberta Registered Music Teachers' Association (ARMTA) and the Edmonton Youth Orchestra. ●



bpm

By DAVID STONE

Down for the Count

One of my favourite things as a young kid was watching SCTV, especially Count Floyd. His "Monster Chiller Horror Theatre" reminded me of another show I used to watch when I was even younger, *The Hilarious House of Frightenstein*, and Joe Flaherty seem to totally understand how the entire concept simultaneously sucked and rocked. "Oooo, scary stuff, eh, kids?" qualifies as a true Canadian catchphrase.

Of course, it's Halloween that brings these memories to mind. While Edmonton missed out on having a Scream this year (don't get me started on that again), plenty of places are trying to give clubbers something worthwhile to freak out to. New City is getting the ball rolling early on Thursday for their electropunk night, Progress. If you haven't been in New City lately, it seems like Halloween is something they live for—for the last week, the decorations have been up all over the place, and staff has been donning wigs and costumes every night.

Friday, however, is the big night. **V Afterhours** is rolling out a show with lots of local talent, including headliner Tryptomene, who will bash out some of that tasty techno that's been piling up around him over the past few months. A couple of blocks over, nascent promoters Phoenix Productions have taken the temporary helm of the new **Decadance Nightclub/Twilight Afterhours** complex that's moved into the old Climax location on 105 Street south of Jasper Avenue. Their party, Spooky, is split between floors, starting with some house and trance in Decadance, and then moving to harder stuff down in the afterhours. For big room action, **Red's** is hosting another massive Halloween House Party with DJ Kenny K, while **The Standard** is presenting their own *Chainsaw Massacre*. I don't suspect many of us will want to be going anywhere on Saturday, though.

Speaking of the Standard, the club is helping **Connected Entertainment** celebrate their first anniversary in the business. The local promoters have enjoyed a fruitful relationship with the southside club, running its ambitious Spin Thursdays and bringing in some of the biggest names in house music. Mark Farina, Satoshi Tomiie and Marques Wyatt are only a few of the names that have rocked the floor over there, and Connected is ramping things up for November.

The official anniversary party is on November 11, and features American DJ and Grammy-nominated producer **Roger Sanchez**. The New York native has enjoyed global success with his funky,

energetic style that calls upon his hometown's storied Paradise Garage past as well as its high-speed digital future. Over the last couple of years, Sanchez has made an important inroads into Europe with his Release Yourself club night during the summers in Ibiza, as well as high-profile mixes for a number of artists, not to mention his own work for Sony Music. Tickets for the show are \$20 in advance, available at Foosh, Colourblind, Underground WEM and Ticketmaster.

Of course, Sanchez is just the tip of the iceberg. On November 13, **Mark Farina** is back in town, this time at the Joint, touring to support his excellent new *Air Farina* artist album on Om Records; then, it's back to the Standard on November 20 for Subliminal Records maestro **Erick Morillo**. There's also a big show in Calgary on December 20, entitled Frost Bite, presented by Ferreheit Productions. Tickets for that will be available this weekend at Foosh.

One gig I'm personally excited about is the upcoming party for the new CD by local band **The Floor**, which takes place at New City on November 28. The group is heavily informed by the British underground scene of the 1980s—The Cure, Joy Division, Gang of Four, Wire, New Order—as well as later groups like the Rapture and Radio 4. It's not the best description, but needless to say, it's hard-ass and cool as hell. What's special about this show is how the band has constructed a true event to celebrate the release of *Autonomy Off/On*—expect a bit of rock 'n' roll, techno and house, wrapped up like a blissful night at the fabled Hacienda. ☉

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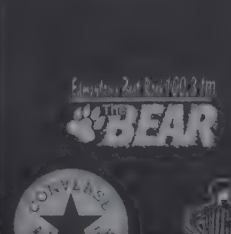
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NEW SOUNDS

TWILIGHT SINGERS THE TWILIGHT SINGERS PLAY BLACKBERRY BELLE (ONE LITTLE INDIAN)

As the creative force behind the Afghan Whigs, Greg Dulli was maybe the most underappreciated rock songwriter of the '90s. Specializing in dark songs about the power struggles between and women set to rock guitars and a Motown beat, Dulli's work was always haunting.

Now that the Whigs have gone their separate ways, Dulli continues with the Twilight Singers, his former side project turned full-time deal. Noted guests like ex-Screaming Tree and current Queen of the Stone Age Mark Lanegan and noted bluesman Alvin Youngblood Hart help out on a series of songs that, unlike the Twilight Singers' first record, sound like a follow-up to the Whigs' last record. Guitars once again play an important part in the music, but Dulli continues his infatuation with Motown,

inserting a lot of R&B subtleties into some rather hard and detached songs about relationships.

Highlights include the out-and-out funky "Decatur St." and the piano-filled "Esta Noche," where Dulli sings "Kiss my pretty face and let me bleed a while, the people want a taste." While Dulli isn't breaking any new ground with his songwriting, this is still a fine effort from a man who should receive a lot more accolades for his work. ★★★★★ —STEVEN SANDOR

LUKE VIBERT YOSEPH (WARP)

Luke Vibert has always been a bit of a weird one—maybe not as weird as that other bearded Cornish techno wizard—but still weird enough to keep The Artist-Also-Known-as-Plug-and-Wagon-Christ at least a few paces ahead of the pack. On his new LP (his first for esteemed British techno label Warp), Vibert maintains his unique brew of hip hop-inspired breakbeat mash-ups and quirky melodies, keeping things unpredictable and fresh on tracks like "NokT-up" and "Harmonic" without venturing into the un-listenable noise freakout sessions that labelmates Aphex Twin and Squarepusher seem so fond of.

Instead, it's on the acid-inspired 303 workouts of "Freaktimebaby," "Acidisco" and, er, "IlloveAcid" that Vibert's tunes really gain momentum. In fact, the topic of acid comes up repeatedly on Yoseph. While it's not clear whether he's referring to the genre or the drug, acid always makes for an interesting listen. Indeed, given Yoseph's squelchy, snaking bass lines, twisted arrangements and psychedelic efx, maybe Vibert has both in mind. ★★★★★ —JERED STUFFCO

TRAVIS 12 MEMORIES (SONY)

Up to now, it's been easy to dump this Scottish quartet into the *nouveau* art-rock bin, thanks to their sweeping tunes and lush arrangements that had critics calling them everything from Radiohead imitators to Coldplay progenitors. But with 12 Memories, the band moves to simpler, shorter songs that come off as a rethink of the Summer of Love more than three decades later. The Beatles are obviously their muse: the string section in "Beautiful Occupation" brings to mind a modern-day "Eleanor Rigby," "Quicksand" apes "A Day in the Life," while the blissfully hopeful "Peace the Fuck Out" invokes the spirit of John Lennon.

Going to the Beatles for inspiration is nothing new; bands were doing it when the Fab Four were still together and will keep on doing it for decades to come. But Travis manages to keep enough modern soul in the mix to make this a worthwhile experiment. ★★ —STEVEN SANDOR

THE STROKES ROOM ON FIRE (RCA/BMG)

When Lou Reed roped John Cale into making music, it was with the ambition to create the most basic rock music possible, and become rock stars in the process. When people talk about the

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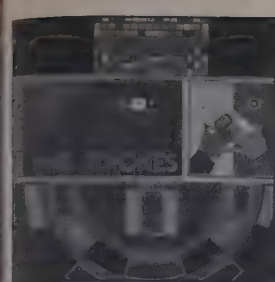


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Strokes, the other band that inevitably gets mentioned in the same breath is the Velvet Underground. After all, they hung out in fashionable circles too. But that's about as far as the comparison goes.

Here's the reason. The Velvets made uncomfortable music. The Strokes, on the other hand, make noisy music that has the same kind of effect as, say, Des'tiny's Child. It's pop music for mass consumption—after that, it's all aesthetics. Perhaps that's why the band chose to start their new record, *Room on Fire*, with a riff that Beyoncé and company lifted from Stevie Nicks for their "Bootylicious" single. *Room on Fire* doesn't represent much of a departure from their debut, *Is This It*—it's another dose of quality moody pop dressed up in threadbare arrangements, a dash of cheap key-boards and delightful hooks to burn.

And there's nothing wrong with that whatsoever. Rocking songs like "Reptilia" and "Meet Me in the Bathroom" might be about junkies and harlots, but it's just as likely to be about normal folks with broken hearts and big dreams. It's basic rock 'n' roll. *Room on Fire* isn't special, but it's a clever refuge, and in a big ugly world like this, it's nice to hear a familiar voice. ★★ ★★ —DAVE JOHNSTON

TAMARA WILLIAMSON
ALL THOSE RACING HORSES
(APORIA/MAPELMUSIC)

There's something about this disc that screams "Veda Hille." Maybe it's the horse braying on the leadoff instrumental and then galloping home on the violent closer, "Sikura," in which "Two slick men in cheap Italian suits/They drive so fast with flames in the rear view/The job's been done and no one walks away from this one." A sometimes discordant, often inaccessible and always defiantly strong female voice in a world of Alanis Morissette popstars, Williamson comes across as the central Canadian yin to Hille's animal-lovin' B.C. yang. But this émigré from London, England—she fronted Toronto indie-rockers Mrs. Torrance and later played lead guitar and sang in King Cobb Steelie—is her own artist, with hints of lush U.K. act Mojave 3 filtering through her heartbreaking lyrics of driving and walking, of love and death.

Williamson's songs on *All Those Racing Horses* are full. Rounded out with trumpets, cello, violin and key-boards on most tracks, her ethereal narratives begin with the words and then drift off into the sky. "Half Way Home" may start like a typical lonely-musician-on-the-road story, but Williamson's details add depth and beauty. "I'm still halfway home with the mud left on my shoes," she sings from a highway-side pay phone at 4 a.m. with frozen feet, "from the walk

we took before I left." On a day when winter has arrived early in Edmonton, this record sinks into your head and stays. ★★ ★★ —DAN RUBINSTEIN

THE DISTILLERS
CORAL FANG
(SIRE)

After bursting on the scene a few years ago on Hellcat Records, the Distillers have graduated to the major leagues, and they've delivered a record that grabs you by the junk and twists until you piss your pants.

The first thing that hits you is the production—*Coral Fang* is a lot more polished than anything the Distillers released on Hellcat, and while the songs have a mainstream slant, the quality is high. It doesn't take long for the hooks and songwriting to drag you in, and it's clear that singer Brody Dalle has something to prove. Working on the album during her divorce with Rancid's Tim Armstrong, Dalle sounds like she's channeled her emotions into her performances on *Coral Fang*, with his past creative contributions paying dividends in Dalle's present.

From track to track, songs jump from snotty heartfelt verses to choruses filled to the toilet seat with melody and aggression. I've always thought that Brody sounds a lot like what Courtney Love would've sounded like if she took some singing lessons, and wasn't such a psycho fuck-tart. As we patiently wait for Love's monthly arrest charges, the Distillers knock out an eyeball, fuck the hole and stitch it back up again leaving the sweet melodies bouncing around in your head for hours. ★★ ★★ —LIAM HARVEY OSWALD

JOE STRUMMER AND THE MESCALEROS
STREETCORE
(HELLCAT/EPITAPH)

There's no getting around the fact that the death of Joe Strummer last year was a horrible event in modern music. Since the Clash disbanded, Strummer was unable to match the creative abandon and energy of that seminal group, yet *Streetcore* hints that the man was on his way back in a big way before fate struck a cruel, fatal blow.

While 2001's *Global a Go Go* was a decidedly experimental affair, it showed that Strummer was excited about being in a band again. *Streetcore* isn't a perfect album, but with songs like "Cofna Girl" and "Arms Aloft," there's a sense that a renewed passion for making charged, snotty anthems was running strong in Strummer's blood. As rocking as he was, *Streetcore* finds the man equally comfortable with the volume turned down, such as his cover of "Redemption Song" and the closing "Silver and Gold." As well, Strummer was surrounded by a band growing comfortable with his rock 'n' roll language, which is largely why bandmates Scott Shields and Martin Slattery were able to do an elegant job assembling the parts Strummer left unfinished with his passing.

Streetcore is Strummer's distillation of all his experiences from psychedelic rock to hip hop, and it's almost too much to bear knowing this self-portrait from one of rock's greatest artists will be his coda. God bless ya, man. ★★ ★★ —DAVE JOHNSTON

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Will too many cooks spoil the Roth?

Not at all—*The Human Stain* does justice to sexually, racially charged novel

By PAUL MATWYCHUK

So how come more of a fuss isn't being made over the release of *The Human Stain*? I hate to put on my scolding cap (it's part of the new Harold Bloom menswear line, and it really doesn't flatter me), but doesn't the news that such a pedigreed cast was going to tackle the intricacies of Philip Roth's 2000 novel,

one of the great literary landmarks of the last 10 years, deserve a little more hype? (The Net was flooded with pictures of Gollum before *The Two Towers* came out—wouldn't it be great if there was the same buzz over how

REVIEW DRAMA

Anthony Hopkins would look in the role of Coleman Silk?) Now, I'm not saying that just because a film is based on a well-reviewed book that we're all duty-bound to genuflect before it—sitting through *The Hours* was one of the dreariest moviegoing experiences I had all last year, and I can't say as I'm looking forward to the movie version

of *Cold Mountain* this winter either. But come on—this is Philip freakin' Roth, people! And *The Human Stain* is the first theatrical adaptation of one of his books in 30 years!

Okay, so I'm a book snob—so sue me. And to be honest, even I had my doubts about the film version of *The Human Stain* when I heard that director Robert Benton was making the film with Hopkins and Nicole Kidman as the leads. Hopkins especially seemed like a strange choice to play the film's main character, Coleman Silk, a Jewish classics professor who gets fired by the politically correct board of the small New England college where he teaches when he invidiously uses the word "spooks" to refer to a pair of ever-absent students in one of his seminars. Readers of the novel will be aware of the surprise revelation about Coleman (inspired, I'm guessing, by the life of critic Anatole Broyard) that makes it the accusations of racism against him even more ironic—a revelation that seems even harder to buy with Hopkins in the role. He just didn't seem physically or emotionally right for the part to me—too British to play such a quintessentially American figure, and too damned self-contained an actor to play a man so deeply divided against himself.

But Benton finds a way to make the apparent miscasting work to Hopkins's benefit—Coleman is, after all, a man who's spent his entire life not quite fitting the part he's playing, and Hopkins's acting has a mercurial, unpredictable physicality that hasn't been there since the early '90s. Hopkins has spent so much of the last decade making movies where he does



Nicole Kidman and Anthony Hopkins in *The Human Stain*

nothing but sit behind desks that it's great to seem him get out of his chair and hop into bed with a sexy younger woman or, in one particularly nice scene, waltz across a porch with Gary Sinise (oddly cast as Roth's alter ego Nathan Zuckerman) while a tinny version of "Cheek to Cheek" plays on a nearby radio.

THE CASTING OF Nicole Kidman as Faunia Farley, a troubled young cleaning woman and part-time dairymaid with whom Coleman has an impetuous affair, is more problematic—she's just too obvious a Hollywood stunner in a part that calls for an earthier Rachel Griffiths type. (Faunia's a chain-smoker, and Kidman smokes those cigarettes in such a careful, studied way you can't help but picture her working with some kind of special smoking coach in order to prepare for the role.) And yet, Kidman grew on me; like Coleman, Faunia (who grew up in a rich family before running away from home as a teenager) is also putting on an act for the world, and so maybe it's right for Kidman's performance to seem a little false at first. The script also gives her the chance to deliver the quintessential Nicole Kidman line: when Faunia meets Coleman, one of the first things she tells

him is "I don't do sympathy."

The script by Nicholas Meyer (the same guy who wrote all the even-numbered *Star Trek* movies) pares back the novel's political content—Zuckerman, the narrator, spends a lot of time ruminating on the symbolism of the Monica Lewinsky scandal, for instance—and concentrates instead on Coleman's personal story. As a result, the film becomes less a comment on race, class, and identity and more a rambling tale about a horny teacher with a secret. But scene by scene, I think *The Human Stain* is absolutely gripping—sexy, literate, unpredictable, adult, sensitively shot, beautifully designed. Sure, it has the usual Miramax trappings of "good taste" to distract you—a lousy, utterly conventional score by Rachel Portman and an overstuffed cast that leaves great actors like Harry Lennix and Kerry Washington barely glimpsed in tiny roles. But it's the rare film that sets out to wrestle with the world with the uncomfortable issues of the here and now. It's my idea of an "event movie." **B**

THE HUMAN STAIN

Directed by Robert Benton • Written by Nicholas Meyer • Starring Anthony Hopkins, Nicole Kidman and Ed Harris • Opens Fri, Oct 31

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When Harry Cut Sally

Jane Campion's *In the Cut* is a less-than-incisive arthouse erotic slasher pic

By BRIAN GIBSON

Midway through Jane Campion's erotic thriller *In the Cut*, Frannie (Meg Ryan) suddenly talks to her half-sister Pauline (Jennifer Jason Leigh) about what their philandering father did to Frannie's mother. "He killed her," she says. "When he left, she went crazy with grief." The line is supposed to chill you at first, then hint at the maniacal nature of love, but that little chunk of dialogue also says much more than it should about the film's take on male/female relationships.

All four men in *In the Cut* are possible killers, while Frannie and Pauline are potential victims. In the

Cut is a movie of misfit halves—it's an erotic thriller that lacks the credible characterization or plausible storyline of a good suspense movie, or the necessary sexual spark between Frannie, a writing teacher, and her love interest, Detective Giovanni Malloy (Mark Ruffalo). Elegantly shot but poorly assembled, Campion's fractured film is like the decapitated victims of the serial-killer Malloy is on the trail of—a lot of vivid blood

REVIEW THRILLER

and guts, but no head and brains to control the flow of passion.

A woman's head has been left in Frannie's garden, and Malloy calls her to find out if she saw anything at a local bar the night of the murder. Frannie was there in her off-hours with Cornelius Webb (Shariff Pugh), a flirtatious student who left while she went down to the washroom and watched as a tattooed man was fucked by Angela

Sands, the victim. Now, as Malloy seduces her, Frannie recognizes the same tattoo on his arm—is the coo the killer? Or is it jittery, medicated, kooky ex-boyfriend John Graham (a curiously uncredited Kevin Bacon)?

Hell, it could be Malloy's partner or, if time travel could be arranged, Frannie's father. Campion portrays every man as a potential threat—Frannie is understandably suspicious of Malloy's ID and wary of getting in a police car, especially since all the cops in the film hit on her, but pretty soon she's doped up wherever the NYPD drive her. But just in case you thought this was feminist misandry, Campion and co-writer Susanna Moore (whose novel the movie is based on) throw in—paradox alert!—some feminist misogyny, treating Frannie and Pauline like fools. On his pseudo-first date with Frannie, Malloy slaps black women, fat women and homosexuals, and then tells her "I can lick your pussy" and be anything she wants, except physically abusive. (Here's a suggestion—how about not being a

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The Plath of least resistance

Sylvia skimps on the poetry, but Paltrow captures the woman who wrote it

by CHRIS WANGLER

English poet Ted Hughes died in 1998, not long after the publication of *Birthday Letters*, a book of poems in which he broke his silence about his rocky marriage to writer Sylvia Plath. Hughes's role in Plath's 1963 suicide at age 30, and as the executor of her estate, has long been subject of fiery debate in book circles. Some hold Hughes responsible for the death of a literary martyr, while others forgive his infidelities as the outcome of a doomed and awkward union. The new film *Sylvia*, originally titled *Ted and Sylvia*, attempts to set the record straight from an objective but ultimately inconsequential point of view.

The couple meets at a dance at Cambridge in 1956. Their electric chemistry, captured nicely by director Christine Jeffs, leads to a quick marriage, a year in America and children. But the foundation eventually begins to crack, especially as Hughes wins greater and greater acclaim as a poet. (He later became poet laureate.) Plath, meanwhile, struggles creatively and is saddled with housework and parenting. When Hughes begins to have affairs, she grows deeply, even neurotically jealous, especially when her first collection of verse, *The Colossus*, is all but stillborn at the press.

Screenwriter John Brownlow pre-

sents Plath as a *poète maudite* who struggles against a sexist literary establishment. Perhaps unforgivably, he and Jeffs use no flashbacks to fill in Plath's background, which includes earlier suicide attempts and an uneasy relationship with her father, who died when she was a child. Instead we are given a lot of gritty quarrels and banal details, which, oddly enough, contrast strongly with the lush, Douglas Sirk-style visuals and overblown music. The latter is especially grating—as if

REVUE BIOPIIC

to compensate for the lack of Plath's verse in this film, which her family apparently refused to allow Jeffs to include, we are assaulted at every key moment by an overblown score by Gabriel Yared (*The English Patient*).

The performances do much to cover up these shortcomings. As Hughes, Daniel Craig captures the poet's gruff Yorkshire manner, as well as the animalistic sexual energy that Plath thrived on. He plays a key role in her artistic development, advising her at one point simply to write about herself. By the bitter end, which seems inevitable from the film's opening frames, he emerges as a selfish but conflicted man, drawn to but also repulsed by a woman who could scarcely live with anyone, least of all herself.

The supporting players—including Jared Harris as Plath's sole literary ally and Michael Gambon as her bewildered downstairs neighbour—are equally sharp. They become unlikely sources of inspiration and solace during Plath's darkest period,

after Hughes has run away with another woman and she is left alone to compose *Ariel*, a book of poems whose unimaginable success (like that of her novel *The Bell Jar*) was entirely posthumous.

IF ANYTHING MAKES *Sylvia* worthwhile, it's a brilliant performance by Gwyneth Paltrow, who seems leagues ahead of any actress her age. She assumes a new level of maturity, both physically and professionally, in this highly "realistic" role, which moves seamlessly from passion and tenderness to awkwardness, pettiness and Dido-like jealousy. To her great credit, we never lose interest in an increasingly unlikable character who stuck her head in a gas oven while her children slept in the next room.

Sylvia is a bleak suicide story that drives relentlessly toward its depressing conclusion, like venom to the heart. Although it judiciously navigates the two authorial camps, straining at every turn to get the details right, it manages somehow to overlook a simple fact: In spite of her fireworks with Hughes and her stature as a tortured literary icon, so much of Sylvia Plath remains locked in her verse, not in her elusive life.

So why, pray tell, tell this depressing story at all? Those with a genuine interest in the Plath/Hughes dynamic will doubtless form opinions based on what they've read, while those familiar with *The Bell Jar* or assorted Plath lyrics will struggle to digest this heavy fare. The appeal, at least as I see it, has a lot to do with artistic celebrity, which is at the centre of several recent "troubled artist" biopics. It's so much easier, I suppose, to approach Jackson Pollock or



Gwyneth Paltrow in *Sylvia*

Iris Murdoch or Virginia Woolf as people first, especially since their works often require heroic feats of interpretation. But if you don't mind Literary Life and can pound back Mrs. Dalloway with a Colles Notes chaser, *Sylvia* is worth the effort. **B**

SYLVIA

Directed by Christine Jeffs • Written by John Brownlow • Starring Gwyneth Paltrow, Daniel Craig and Jared Harris • Opens Fri, Oct 31

metro-masculine asshole?) Pauline lives above a strip club and keeps harassing a married doctor who broke off their affair, because she so desperately wants sex. In fact, the sisters, in their oddly Sapphic scenes together, mostly obsess about sex.

OKAY, so *In the Cut*'s basic instinct is misanthropy. The plot is full of holes and doesn't explain why Frannie is turned on by uncaring, nasty men. Thus there's the wacko ex who threatens to derail this neurotic thriller into farce, and a pathetic, offensive stereotype in Cornelius, the slang-talking black guy who's a leering sexual predator of white women (O.J. or Kobe, Hollywood-style). Much of the advance publicity surrounding the film involves its supposedly "unusually frank" depiction of sexuality, but while Ryan and Ruffalo may expose themselves to each other (and why does Campion follow her macho colleagues' sexist lead and not show male nudity in the bedroom scenes?) their characters don't expose much to



Meg Ryan in *In the Cut*

us. Why are Frannie and Malloy so hot for each other? All we learn is that Malloy is the eye-opening sexual teacher who finds exciting new ways to stimulate Frannie, techniques which are (vaguely) explained to us afterwards—probably because the string music-scored sex scenes are so soft-lit and oddly angled that we can hardly make out a thing.

By the time the cop-out ending thuds down, *In the Cut* has basically become your typical female-stalker suspense flick with a little *Piano-*

esque lyricism thrown in. This isn't an *Eyes Wide Shut* descent into the sexual psyche of its main character—or even a good, kinky mystery. It's mostly a disappointing failed attempt by the talented New Zealand director to offer a female revision of the erotic thriller. **D**

IN THE CUT

Directed by Jane Campion • Written by Jane Campion and Susanna Moore • Starring Meg Ryan, Mark Ruffalo and Jennifer Jason Leigh • Opens Fri, Oct 31

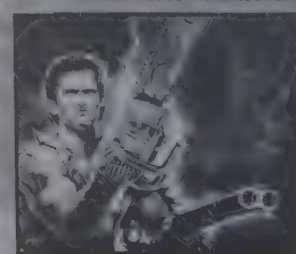
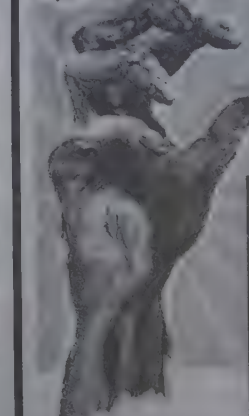
metro OCT 30 - NOV 2

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ARMY OF DARKNESS THURSDAY 7PM - SUNDAY 7PM

IT CAME FROM OUTER SPACE THURSDAY 7PM - FRIDAY 9PM

CREATURE FROM THE BLACK LAGOON FRIDAY 7PM - SUNDAY 9PM



METRO CINEMA WILL BE CLOSED NOVEMBER 1 FOR CITADEL EVENTS

metro CINEMA

Metro updates Web site: Metrocinema.org

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Sweet Sixteen is another grim and gritty masterwork from Ken Loach

BY BRIAN GIBSON

Sweet Sixteen may sound like an '80s-era John Hughes title, but its characters are about as far from Hughes's angst-ridden, bourgeois teens as you can get. The adolescent hero of Ken Loach's 2002 release—which inexplicably skipped screens in Canada and has gone straight to rental store shelves—is Liam, a 15-year-old two months shy of the bitterly ironic, manly age in question. Ten minutes into the film, the plucky, sharp-faced school dropout has been kicked out of a pub for hawking cheap cigarettes, then forced by his mom's boyfriend Stan and his grandfather to hide joints in his cheeks during a prison visit to his jailed mother. And then, after he refuses to be a Judas and pass the drugs to his mother by kissing her, the pair beats him up by the side of the highway.

Liam (Martin Compston) lives in Greenock, a stark suburb of Glasgow perched along a picturesque loch. After he's kicked out of his grandfather's house for refusing to smuggle the drugs to his mother, he moves in with sister Chantelle (Annmarie Fulton) and her young son Calum. He's determined to buy a caravan with a lakeside view where he and his mother can live when she is released, the day before his 16th birthday, so

he enters the local drug trade. First, with the help of red-haired pal Pinball (William Ruane), he steals Stan's stash of dope and sells it on the street, using the profits to pay the deposit and first installment on the trailer. Then, in order to raise the rest of the money, he starts working for big boss Tony in a pizza delivery

REVIEW VIDEO

operation that provides a perfect cover for drug dropoffs. But as he leaves Pinball behind on his move up into the grown-up world of drug-dealing and starts eyeing his sister's pretty friend Suzanne (Michelle Abercromby), Liam discovers his rosy plans for his future are threatened.

LIKE LYNNE RAMSAY'S *Ratcatcher* and *My Name Is Joe*, the first film in Loach's Scottish trilogy, *Sweet Sixteen* plunks you in the midst of the thick brogue-talking Glasgow working classes (the DVD offers English subtitles for the Scottish-impaired). The main character, hemmed in by his socio-economic circumstances, is gradually forced to make horrible decisions in the desperate hope for a better life for himself or those he loves. And like *Ratcatcher's* James or the title character in *Joe*, Martin Compston registers a bravura performance as Liam, a fierce ball of stubborn, self-sacrificing energy who won't be beaten down.

Basically a decent but stubborn and defiant kid who has to steal, con and deal in the childish hope that he, his junkie mom and

Chantelle can be a family again. Compston shows how torn Liam is even as he's swept along in the maelstrom of his narrow, harsh world, all the while understandably enticed by the vicious criminal environment of the big boys. There's a quintessential scene where Liam, who's tried to horn in on some local dealers' turf, is beaten up and has his stash stolen as a warning. The teen gets up again and again, bloodied but unbowed, until he finally gets the drugs that his three attackers stole from him.

CINEMATOGRAPHER Barry Alexander Brown's lenswork, particularly in the early scenes, lushly sets off the sparse greens and urban greys of the hillly town. Paul Laverty picked up the Best Screenplay Award at the 2002 Cannes Film Festival, and the story's rough edges, peripheral well-shaded characters and colourful, cutting dialogue etch out the heartbreaking drama. The emotionally fraught scenes between the two siblings are particularly powerful while the dynamic between Liam, the shrewd, tenacious scrapper and Pinball, his simple-minded buddy, is assuredly naturalistic.

Loach has crafted a work of haunting social realism, nearly as good as compatriot Mike Leigh's recent *Normal Heart*. *Sweet Sixteen* is a raw, rough gem of a film, one of the best of the year. **B**

SWEET SIXTEEN

Directed by Ken Loach • Written by Paul Laverty • Starring Martin Compston, Annmarie Fulton and William Ruane. Now on video.

Love in the time of Chechnya

Beyond Borders unsatisfyingly mixes romance and international poverty

BY JOSEF BRAUN

The first third of the two-hour-plus *Beyond Borders* will have you bracing yourself for an extended, hopelessly rudimentary political polemic. It's 1985, we're lost in the war-torn Ethiopian desert, guided by an all-too-naïve upper-class London newlywed with vague aspirations toward humanitarian work (she's dressed in billowing white fabrics as a sharp contrast with the soiled and sweaty garb of the real aid workers). Everywhere you look are suffering masses of anonymous Africans while the white leading players talk in one-dimensional soundbites about the frustrating difficulties of trying to supply the most basic medical care, food and shelter. But the starving children remain a dramatic backdrop for a few stoic speeches by handsome movie stars that at best make us take a closer look at the five-dollar snacks crowding our laps.

The middle section, however, brings the real purpose of *Beyond Borders* into proper focus, though it's no

consolation: as our protagonists move from Ethiopia to Cambodia, and finally Chechnya (by which time we've moved onto the mid-'90s), the script is mostly interested in the slow-burning affair between Sarah Jordan (Angelina Jolie), a married mother pursuing a career in orchestrating foreign aid missions, and Dr. Nick Callahan (Clive Owen), devoted to helping the needy and addicted to a vagabond

REVIEW ROMANCE

life of zero human attachments. The Cambodia section actually is somewhat intriguing, as Nick's do-whatever-it-takes approach to acquiring funding finally catches up with him (he's caught smuggling weapons along with his crates of vaccines), but director Martin Campbell (*Vertical Limit*, *The Mask of Zorro*) and first-time screenwriter Caspian Tredwell-Owen seem unwilling to let such potentially murky subplots get in the way of their drawn-out, corny romance.

YOU COULD GIVE *Beyond Borders* a pat on the back for at least having the guts to remind us of such unglamorous issues as famine, landmines and endless civil war if the film didn't simply discard these elements once they stop serving its conventional Hollywood narrative.

And you can't help but feel that with all the time we've spent getting intimate with Sarah and Nick, a single well-written scene between Sarah and her husband (who's never made out to be more than a simpering English sap) would have helped us better empathize with her situation both at home and abroad.

Jolie gives a perfectly decent performance but, built as it is on prolonged glances, dewy eyes and trembling lips, it somehow seems less remarkable than her turns in some much less distinguished pictures. Is this woman ever going to make good movie? Owen, on the other hand, really shines by throwing himself headlong into the mushy material with impressive conviction. He delivers this one speech about courage and loss that's so contrived it's laughable, but I'll be damned if it wasn't hanging on every word. But says something about the political impotence of a film like *Beyond Borders* when a single strong performance by an actor leaves a far more lasting impression than the sight of thousands of computer-enhanced hungry people. Maybe Campbell should go into documentaries. **B-**

BEYOND BORDERS

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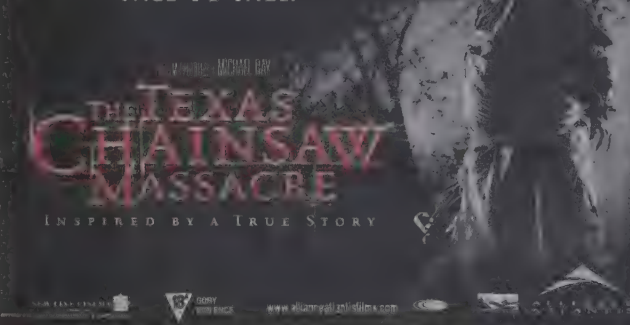
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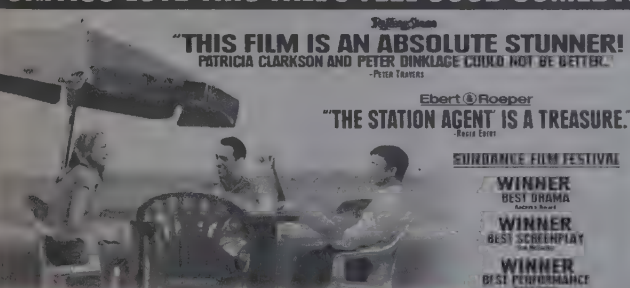
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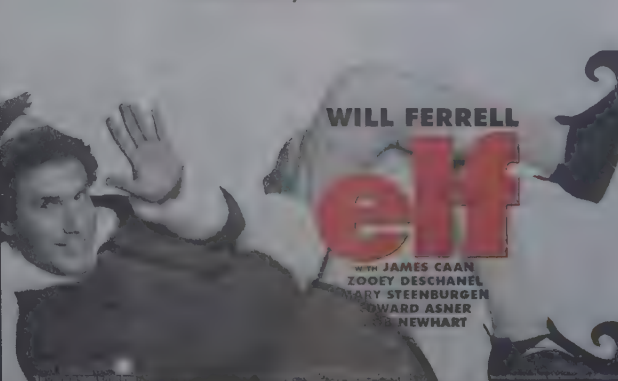
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NEW THIS WEEK

Brief Encounter (EFS) Celia Johnson and Trevor Howard star in *Summertime* director David Lean's classic 1945 tear-jerker about two lonely married people who fall deeply in love following a chance meeting at a railway station, but whose British sense of reserve and propriety prevents them from consummating their romance. Based on a play by Noël Coward, *Provincial Museum Auditorium* (102 Ave & 128 St); Mon, Nov 3 (8pm)

Brother Bear (CO, FP) The voices of Joaquin Phoenix, Rick Moranis and Dave Thomas are featured in this Disney animated adventure about a vengeful native hunter who learns some valuable lessons about life and nature when he is magically transformed into a bear. Songs by Phil Collins.

The Human Stain (GA) Anthony Hopkins, Nicole Kidman and Ed Harris star in *Nobody's Fool* director Robert Benton's film version of Philip Roth's novel about a classics professor whose life of deception slowly unravels when he embarks upon a relationship with a much younger woman after getting fired for allegedly uttering a racial slur in his classroom.

In the Cut (CO) Meg Ryan, Mark Ruffalo and Jennifer Jason Leigh star in *The Piano* director Jane Campion's film version of Susanna Moore's sexually charged novel, about a New York writing professor who enters a dangerous but powerfully erotic affair with a police officer investigating the brutal murder of a young woman in her neighbourhood.

InterFEAR Halloween Film Festival (M) A selection of classic scary movies, just in time for Halloween. Featuring *Army of Darkness* (dir: Sam Raimi): Thu, Oct 30 (9pm), Sun, Nov 2 (7pm) • *The Creature from the Black Lagoon* (dir: Jack Arnold): Fri, Oct 31 (7pm), Sun, Nov 2 (9pm) • *It Came from Outer Space* (dir: Jack Arnold): Sat, Oct 30 (7pm), Fri, Oct 31 (9pm). *Creature and It Came* will be screened in 3-D. 3-D glasses are free with admission. *Zedler Hall, The Citadel*

Luck (CO) Luke Kirby, Noam Jenkins, Molly Parker and Sarah Polley star in *Joe's So Mean to Josephine* director Peter Wellington's romantic comedy about a young man whose obsession with luck and destiny causes him to turn to gambling when his relationship with the girl of his dreams falls apart.

The Matrix: Revolutions (CO, FP) Keanu Reeves, Carrie-Anne Moss, Laurence Fishburne and Hugo Weaving star in the final installment of directors Andy and Larry Wachowski's groundbreaking sci-fi trilogy about a rebel army's ground-level battle against the machines that have enslaved most of mankind within a computer-generated virtual world. (*Opens Wed, Nov 5*)

The Rocky Horror Picture Show (GA) Tim Curry, Susan Sarandon, Barry Bostwick and Richard O'Brien star in the classic panssexual 1975 cult musical about a straitlaced couple who lose their inhibitions during a wild night at the castle of transvestite mad scientist Frank N. Furter. *Sat, Nov 1 (midnight)*

Sylvia (CO) Gwyneth Paltrow, Daniel Craig, Michael Gambon and Jared Harris star in *Rain* director Christine Jeffs' biographical drama exploring the rocky relationship between celebrated British poet Ted Hughes and his wife, the famously gloomy and suicidal poet/novelist Sylvia Plath.

FIRST-RUN MOVIES

Allen: The Director's Cut (CO) Sigourney Weaver, John Hurt, Veronica Cartwright, Tom Skerritt, Yaphet Kotto and Harry Dean Stanton star in an expanded version of *Blade Runner* director Ridley Scott's 1979 sci-fi horror classic about a spaceship that gets invaded by a bloodthirsty creature from another planet.

Beyond Borders (CO, FP) Angelina Jolie and Clive Owen star in *Goldeneye* director Martin Campbell's topical romance, about a rugged disaster relief worker and a beautiful, wealthy philanthropist who argue politics and fall inevitably in love as their paths cross in a series of international trouble spots.

Friday (FP) Jamie Lee Curtis, Lindsay Lohan and Mark Harmon star in *The House of Yes* director Mark S. Waters's remake of the 1977 Disney comedy about a feuding mother and daughter who fail to appreciate the pressures of each other's lives until they magically swap bodies for a day.

Good Boy! (CO, FP) Liam Aiken and the voices of Matthew Broderick, Megan Mullally and Brittany Murphy are featured in writer/director John Hoffman's kiddie comedy about a boy who learns that dogs are in fact reconnaissance agents for a future alien invasion of Earth.

Intolerable Cruelty (CO, FP) George Clooney and Catherine Zeta-Jones star in *The Big Lebowski* director Joel Coen's screwball comedy about a Beverly Hills divorcee who decides to get revenge on the slick attorney who cheated her out of her settlement by seducing him, marrying him and taking him to the cleaners in the subsequent divorce.

Kill Bill: Volume 1 (CO, FP) Uma Thurman, Lucy Liu, Daryl Hannah and Vivica A. Fox star in the first installment of *Pulp Fiction* writer/director Quentin Tarantino's ultraviolent homage to '70s exploitation flicks, about a vengeful female assassin who miraculously survives her employer's attempt to rub her out, and begins methodically picking off her killers, one by one.

Lost in Translation (CO) Bill Murray and Scarlett Johansson star in *The Virgin Suicides* director Sofia Coppola's highly praised cross-cultural mood piece about a middle-aged American movie star and a disaffected young photographer's wife who find solace in each other's company during an alienating week in Tokyo.

The Magdalene Sisters (P) Geraldine McEwan, Anne-Marie Duff and Noranne Noonan star in writer/director Peter Mullan's hard-hitting drama about four women who are sent by their families in the mid-'60s to a "Magdalene laundry," a notoriously cruel institution run by the Catholic Church where nuns subjected women to various forms of physical and psychological mistreatment as punishment for their sexual "misdeeds."

Mystic River (CO, FP) Sean Penn, Kevin Bacon and Tim Robbins star in *Unforgiven* director Clint Eastwood's moody drama, set in working-class Boston, about three childhood friends whose traumatic memories of the past are revived when one, now a police detective, begins to suspect another of killing the third's daughter. Based on the novel by Dennis Lehane.

Pinjar (CO) Urmila Matondkar, Manoj Bajpai and Sanjay Suri star in director Chandraprakash Dwivedi's adaptation of Amrita Pritam's novel about a Punjabi woman fighting for the safety of her family during the violence and chaos of partition-era India. In Hindi with English subtitles.

Pirates of the Caribbean: The Curse of the Black Pearl (CO, FP) Johnny Depp, Orlando Bloom, Geoffrey Rush and Keira Knightley star in *The Ring* director Gore Verbinski's supernatural swashbuckler about a rogue 17th-century pirate who must prevent an evil captain from reversing an ancient curse that has turned himself and his crew into undead monsters.

Radio (CO, FP) Cuba Gooding Jr., Ed Harris, Alfre Woodard and Debra Winger star in *Summer Catch* director Mike Tollin's inspirational sports drama about the relationship between a small-town South Carolina football coach and the illiterate, mentally challenged man he adopts as his unlikely protégé.

Runaway Jury (CO, FP) Dustin Hoffman, Gene Hackman, John Cusack and Rachel Weisz star in *Kiss the Girls* director Gary Fleder's big-screen version of John Grisham's legal thriller about a juror on a landmark case against a gun manufacturer who attempts to blackmail the two competing attorneys into paying him to persuade the other jurors to decide in his favour.

The Rundown (CO, FP) The Rock, Seann William Scott, Rosario Dawson and Christopher Walken star in *Very Bad Things* director Peter Berg's action comedy about a bounty hunter who teams up with a rich young adventurer to track down a long-lost treasure somewhere outside a corrupt Amazonian village known as Heliador.

Scary Movie 3 (CO, FP) Anna Faris, Charlie Sheen, Leslie Nielsen, Queen Latifah and Denise Richards star in the latest installment of the popular series of raunchy horror-movie spoofs, featuring send-ups of such films as *The Ring*, *The Others*, *The Matrix* and *Sins*. Directed by David Zucker (*The Naked Gun*).



You've got plenty of options this weekend for a Halloween movie. But if you're looking for the director's cut of *After*, the recycled tale of *The Chorus*, *Massacre* to the beyond Michael Jackson's *Thriller*, or the best combination of shocks and yucks it's to be had at the InterFEAR Halloween Film Festival, where they've got the classic 3-D show *The Creature from the Black Lagoon*, and *It Came from Outer Space*, on the big screen as well as a third film that isn't in 3-D but feels like it. *Saw* Raimi's *Army of Darkness*, starring the impressive Bruce Campbell in a challenging triple performance as Ash "Bul Ash" and "Muv Ash." If you're seeing it for the first time, we've just got one thing to say to you: buckle up, bonehead, 'cause you're going for a ride!

The School of Rock (CO, FP) Jack Black, Joan Cusack and Mike White (who wrote the screenplay) star in *Dazed and Confused* director Richard Linklater's comedy about a would-be rock star who takes a job as a substitute teacher at an uppy private school and immediately begins transforming his classroom of 10-year-olds into a kick-ass rock band.

The Station Agent (P) Peter Dinklage, Bobby Cannavale, Patricia Clarkson and Michelle Williams star in writer/director Tom McCarthy's Sundance Festival prize-winner about a moody dwarf whose solitary existence is gradually invaded by the quirky inhabitants of the small New Jersey town he's just relocated to.

The Texas Chainsaw Massacre (CO, FP) Jessica Biel, Andrew Bryniarski, Erica Leefsen and R. Lee Ermy star in director Marcus Nispel's intense remake of Tobe Hooper's 1974 splatter masterpiece about a vanful of teens on their way to Mexico who get waylaid in a remote Texas town by a family of homicidal maniacs.

Thirteen (P) Evan Rachel Wood, Holly Hunter and Nikki Reed (who co-wrote the script) star in director Catherine Hardwicke's shocking indie drama about a pair of 13-year-old girls who take up an amoral, thrill-seeking lifestyle of casual sex, shoplifting, naive piercing, dressing provocatively and reckless drug use.

Under the Tuscan Sun (CO) Diane Lane, Raoul Bova and Sandra Oh star in *Guinevere* writer/director Audrey Wells's romantic comedy, based on the memoir by Frances Mayes, about a harried American lawyer who decides to quit her job and start her life over by relocating to a derelict villa in Tuscany.

to quit her job and start her life over by relocating to a derelict villa in Tuscany.

Underworld (CO) Kate Beckinsale and Scott Speedman star in director Len Wiseman's stylish supernatural action thriller about a beautiful female vampire and werewolf-hunter who has a *Romeo and Juliet*-style love affair with a human with a unique blood type that could save the werewolf race from extinction.

Veronica Guerin (FP) Cate Blanchett, Gerard McSorley, Brenda Fricker and Ciarán Hinds star in *Phone Booth* director Joel Schumacher's biopic about the crusading Irish journalist whose eye-opening articles about the drug trade resulted in her 1996 assassination at the hands of a hired killer.

Wonderland (CO) Val Kilmer, Lisa Kudrow, Kate Bosworth and Dylan McDermott star in director James Cox's sordid film about the sleazy life of John Holmes, the former pornstar whose life spiraled into an abyss of crime, drug addiction and despair once his movie career ended, culminating in a notorious, brutal multiple murder in L.A.'s Laurel Canyon.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5285
FP: Famous Players
GA: Garneau Theatre, 433-0728
L: Leduc Cinema, 986-2728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728

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•14A*

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•14A*

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Sat & Sun Matinees 1:00 pm
•14A* (Mature themes, Disturbing content)

THIRTEEN
Nightly 9:20 pm
Sat & Sun Matinees 3:10 pm
•18A* (Mature themes)

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THE HUMAN STAIN 14A
Coarse language, mature themes.
Daily 7:00 9:10 Sat Sun 2:00

THE ROCKY HORROR PICTURE SHOW 14A
Sat midnight

PRINCESS

10337-92 Ave. 433-0728

THE STATION AGENT 14A
Coarse language. Daily 7:00 9:00 Sat Sun 2:00

THIRTEEN 18A
Mature themes. Daily 9:20 Sat Sun Mon 3:10

THE MAGDALENE SISTERS 14A
Mature themes, disturbing content.
Daily 7:15 Sat Sun 1:00

METRO CINEMA

9628-101A Ave. 433-0728
Citadel Theatre. 425-9212

THE CREATURE FROM THE BLACK LAGOON STC
Fri 7:00 Sun 9:00

IT CAME FROM OUTER SPACE STC
Fri 9:00

ARMY OF DARKNESS STC
Sun 7:00

LEBUC CINEMAS

4752-50 St. 866-2728

BROTHER BEAR G
Sat 7:00 Sun Sat Sun 1:00 3:10

SCARY MOVIE 3 14A
Crude content. Daily 7:15 9:10
Sat Sun 1:15 3:10

RADIO PG
Daily 7:10 9:25 Sat Sun 1:10 3:25

THE TEXAS CHAINSAW MASSACRE 18A
Coarse language. Daily 7:05 9:15 Sat Sun 1:20 3:30

THE MATRIX REVOLUTIONS 14A
Violent. Wed-Thur 7:05 9:30

WESTMOUNT CENTRE

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THE MATRIX REVOLUTIONS 14A
Violent. Wed-Thur 7:00 9:30

RUNAWAY JURY PG
Sat Sun 7:15 9:15

GOOD BOY G
Sat 7:00 Sat Sun 1:00 3:10

CINEPLEX ODLON CINEMAS

10200-102 Ave. 421-7020

KILL BILL: VOLUME I 18A
Gory violence. Daily 1:40 4:30 7:30 10:10

INTOLERABLE CRUELTY PG
Coarse language. Daily 1:30 4:10 6:50 9:20

THE SCHOOL OF ROCK PG
Daily 1:20 3:50 6:40 9:10

MYSTIC RIVER 14A
Coarse language. Daily 12:45 3:40 6:30 9:30

RUNAWAY JURY PG
Violence. Fri-Tue 1:00 4:00 7:00 9:40
Wed-Thur 12:55 3:35 6:35 9:40

THE TEXAS CHAINSAW MASSACRE 18A
Gory violence. Fri-Tue 2:00 4:50 7:50 10:15

SCARY MOVIE 3 14A
Crude content.
Fri-Tue 12:50 2:50 5:00 7:40 10:00
Wed-Thur 12:50 2:50 5:00 7:40 10:15

RADIO PG
Daily 1:10 4:20 7:20 10:05

SYLVIA 14A
Sexual content, coarse language.
Sat 1:50 4:35 7:10 9:50

THE MATRIX REVOLUTIONS 14A
Violence. No passes.
Starts on Nov 5.
Wed-Thur 1:00 4:00 7:00 10:00

WEST MALL 8

8892-170 St. 444-1629

UPTOWN GIRLS PG
Fri Mon-Thur 7:20 9:30
Sat-Sun 1:55 4:00 7:20 9:30

SPY KIDS 3-D: GAME OVER
Fri Mon-Thur 6:45 Sat-Sun 2:05 4:30 6:45

CABIN FEVER 18A
Gross-out scenes. Daily 8:50

AMERICAN WEDDING 18A
Crude content. Fri Mon-Thur 7:30 9:40
Sat-Sun 2:00 4:15 7:30 9:40

SEABISCUIT PG
Sat-Sun 1:00 3:10 5:20 7:30 9:40

HOUSE OF THE DEAD 18A
Gory violence. Daily 9:20

ONCE UPON A TIME IN MEXICO 14A
Graphic violence. Fri Mon-Thur 6:50 9:10
Sat-Sun 2:15 4:35 6:50 9:10

COLD CREEK MANOR 18A
Coarse language. Fri Mon-Thur 7:00 9:35
Sat-Sun 1:45 4:20 7:00 9:35

OUT OF TIME 14A
Fri Mon-Thur 6:40 9:00
Sat-Sun 1:10 3:30 5:50 8:10

DICKIE ROBERTS: FORMER CHILD STAR 18A
Coarse language, crude content.
Fri Mon-Thur 7:10
Sat-Sun 1:10 3:30 5:50 8:10

CLAREVIEW

4211-139 Ave. 472-7600

THE RUNDOWN 14A
Fri 1:40 4:20 7:00 9:55 Sat-Tue 1:10 7:05

THE SCHOOL OF ROCK PG
Daily 1:05 3:30 6:45 9:10

INTOLERABLE CRUELTY PG
Coarse language. Fri 1:10 3:50 7:05 9:20
Sat-Sun 1:10 3:30 6:45 9:10

KILL BILL: VOLUME I 18A
Gory violence. Fri-Tue 1:50 4:30 7:30 10:05
Wed-Thur 1:50 4:20 7:20 10:05

GOOD BOY G
Daily 12:55 3:20

MYSTIC RIVER 14A
Coarse language. Fri-Tue 3:40 6:40 9:40

RUNAWAY JURY 14A
Violence. Daily 1:20 4:10 6:55 9:45

THE TEXAS CHAINSAW MASSACRE 18A
Coarse language. Fri-Tue 2:00 4:50 7:50 10:15
Wed-Thur 2:00 4:50 7:50 10:15

SCARY MOVIE 3 14A
Crude content. Daily 1:10 3:30 5:50 8:10

RADIO PG
Fri-Tue 1:30 4:05 6:30 9:00
Wed-Thur 1:10 3:30 5:50 8:10

BEYOND BORDERS 14A
Violence, mature themes. Daily 6:50 9:30

LUCK 14A
Coarse language. Daily 1:40

BROTHER BEAR G
Starts on Nov 1.
Sat-Thur 12:45 2:40 4:40 7:20 9:15

THE MATRIX REVOLUTIONS 14A
Violence. No passes. Starts on Nov 5. Wed-Thur 1:00 1:30 4:00 4:30 7:00 7:30 10:00 10:15

SOUTH EDMONTON COMMON

1525-99 St. 436-8585

PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL PG
Frightening scenes, not suitable for young children.
Fri-Tue 12:30 3:30 6:30 9:30

UNDERWORLD 18A
Gory violence. Fri-Tue 2:20 5:15 8:00 10:30

THE RUNDOWN 14A
Fri-Tue 2:15 4:50 7:45 10:15
Wed-Thur 2:15 4:50 7:45

UNDER THE TUSCAN SUN PG
Not suitable for younger children.
Daily 1:20 3:50 6:40 9:20

LOST IN TRANSLATION 14A
Fri 1:00 4:00 7:00 10:15 Sat-Tue 1:00 4:00 7:00
Wed-Thur 10:15

INTOLERABLE CRUELTY PG
Coarse language. Fri Mon-Thur 1:40 4:10 6:45 9:10
Sat-Sun 1:40 4:10 6:45 9:10

KILL BILL: VOLUME I 18A
Gory violence. Fri 1:15 2:10 4:10 5:10 7:10 7:50 9:45
10:40 Sat-Tue 2:10 5:10 7:50 9:45 10:40
Wed-Thur 2:10 5:10 7:50 10:40

RUNAWAY JURY PG
Violence. Daily 12:45 3:45 7:15 10:10

THE TEXAS CHAINSAW MASSACRE 18A
Gory violence.
Fri 12:40 2:40 3:10 4:20 5:30 7:15 8:15 9:45 10:45
Sat-Tue 12:40 3:10 5:30 8:15 10:45 Wed-Thur 12:40 3:10 10:45

RADIO PG
Daily 12:50 2:20 5:50

WONDERLAND 18A
Violence, substance abuse. Fri-Tue 1:50 4:40 7:30 10:00 Wed-Thur 1:50 4:40

PINJAR 18A
Violent scenes. Submitted. Fri-Tue 12:30 4:30 8:30
Wed-Thur 8:30

ALIEN: THE DIRECTOR'S CUT PG
Gory scenes. No passes.

IN THE CUT 18A
Sexual content. Daily 1:45 4:20 7:20 9:50

BROTHER BEAR 18A
Starts on Nov 1. Sat-Thur 12:15 1:15 2:40 3:40 4:45 5:45 7:10 8:10 9:15 10:15

LOVE ACTUALLY 14A
Sexual content. No passes. Sneak preview.
Sat 7:00

THE MATRIX REVOLUTIONS 14A
Violence. No passes. On 4 screens. Starts on Nov 5.
Sat-Sun 1:10 3:30 5:50 8:10 10:30

OUR LADY PACE CAPTURED LIVE PG
Mon 9:00

WEST MALL 6

8892-170 St. 444-1331

TERMINATOR 3: RISE OF THE MACHINES 14A
Violence. Starts on Nov 1.

FINDING NEMO PG
Fri Mon-Thur 6:40 9:00 Sat-Sun 4:00 6:40 9:00

S.W.A.T. PG
Fri Mon-Thur 7:15 9:50 Sat-Sun 4:15 7:15 9:50

LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE 18A
Violent scenes. Fri Mon-Thur 6:50
Sat-Sun 3:45 6:50

BRUCE ALMIGHTY G
Coarse language. Fri Mon-Thur 7:00 9:30
Sat-Sun 4:45 7:00 9:30

OPEN RANGE 14A
Violent scenes. Fri Mon-Thur 6:30 9:15
Sat-Sun 3:30 6:30 9:15

MATCHSTICK MEN 18A
Fri Mon-Thur 7:30 10:00 Sat-Sun 4:30 7:30 10:00

GALLERY CINEMAS & IMPRIMO THEATRE

2020 Sherwood Drive, 415-0150

INTOLERABLE CRUELTY PG
Coarse language. Fri 3:40 6:40 9:10 Sat-Sun 1:20 4:10 6:30 9:10 Mon-Thur 4:00 6:30 9:10

KILL BILL: VOLUME I 18A
Gory violence. Fri-Tue 1:50 4:30 7:30 10:05
Wed-Thur 1:50 4:20 7:20 10:05

GOOD BOY G
Fri 4:50 7:15 Sat-Sun 2:30 4:50 7:15 Mon-Tue 7:15

THE SCHOOL OF ROCK PG
Fri Sat-Sun 6:50 9:20 Sat-Sun 1:00 3:50 6:50 9:20
Mon-Thur 6:50 9:20

MYSTIC RIVER 14A
Coarse language. Fri 3:30 6:30 9:30
Sat-Sun 12:40 3:30 6:30 9:30 Mon-Thur 6:30 9:30

RUNAWAY JURY PG
Violence. Fri 3:45 6:55 9:55 Sat-Sun 12:50 3:45 6:55 9:55 Mon-Thur 6:55 9:55

THE TEXAS CHAINSAW MASSACRE 18A
Gory violence. Fri 4:15 7:30 9:45 Sat-Sun 1:45 4:15 7:30 9:45 Mon-Thur 7:30 9:45

SCARY MOVIE 3 14A
Crude content. Fri 4:00 7:20 10:00
Sat-Sun 1:30 4:40 7:20 10:00 Mon-Thur 7:20 10:00

RADIO PG
Fri 3:45 6:35 9:35 Sat-Sun 12:45 3:45 6:35 9:35
Mon-Thur 6:35 9:35

BEYOND BORDERS PG
Violence, mature theme. Fri 9:25 Sat 8:40
Wed-Thur 9:10

BROTHER BEAR G
Starts on Nov 1. Sat-Sun 12:00 2:40 4:00 7:00 9:15
Mon-Thur 7:00 9:15

THE MATRIX REVOLUTIONS 14A
Violence. Starts on Nov 5.
Wed-Thur 1:00 1:30 4:00 7:00 9:30

NORTH EDMONTON CINEMAS

14231-137 Ave. 732-2236

SCARY MOVIE 3 PG
Crude content. Fri-Sat 12:55 2:00 3:10 4:05 5:30 6:30 7:40 8:40 10:00 10:45 Sun-Tue 12:55 2:00 3:10 4:05 5:30 6:30 7:40 8:40 10:00 Wed-Thur 12:55 3:10 5:30 7:40 10:00

BEYOND BORDERS 14A
Violence, mature theme. Fri-Tue 1:50 4:30 7:20 10:05
Wed-Thur 1:50 4:30 7:20

KILL BILL: VOLUME I PG
Daily 12:50 2:20 5:50

INTOLERABLE CRUELTY R
Coarse language. Fri-Tue 1:20 4:10 7:15 9:40
Wed-Thur 10:05

GOOD BOY PG
Daily 12:40 2:40 5:00

PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL 14A
Frightening scenes, not suitable for young children.

UNDERWORLD 18A
Gory violence. Daily 10:15

THE SCHOOL OF ROCK G
Daily 2:10 4:40 7:25 9:55

THE RUNDOWN 14A
Fri-Tue 7:45 10:25

UNDER THE TUSCAN SUN 14A
Not suitable for younger children.
Daily 1:00 3:30 5:10

MYSTIC RIVER 14A
Coarse language. Daily 12:40 3:40 6:40 9:40

RADIO PG
Daily 1:40 4:20 7:05 9:30

RUNAWAY JURY PG
Sat-Sun 1:10 3:30 5:50 8:10

THE TEXAS CHAINSAW MASSACRE 18A
Gory violence. Fri-Tue 12:50 3:20 7:50 10:20
Wed-Thur 7:50 10:20

IN THE CUT 18A
Sexual content. Daily 1:30 4:15 7:10 10:10

BROTHER BEAR G
Starts on Nov 1.
Sat-Tue 12:30 2:45 5:15 7:30 9:35

THE MATRIX REVOLUTIONS 14A
Starts on Nov 5. Wed-Thur 1:00 1:45 2:30 4:00 4:45 5:30 7:00 7:45 9:00 10:00 10:30

FAMOUS PLAYERS

29 Ave. Calgary Trail. 436-6977

FREAKY FRIDAY PG
Coarse language. Fri 7:00 9:30 Sat-Sun 1:00 3:30 6:00 8:30

THE SCHOOL OF ROCK PG
Mon-Tue Wed-Thur 7:20 9:50

GOOD BOY 18A
Fri-Tue 12:40 2:40 5:00 7:20 9:40
Mon-Tue Wed-Thur 7:00 9:20

MYSTIC RIVER 14A
Coarse language. Fri Sat-Sun 12:40 3:35 6:45 9:45
Mon-Tue Wed-Thur 6:45 9:45

BEYOND BORDERS 14A
Violence, mature theme. Fri Sat-Sun 1:00 3:50 6:55 9:40 Mon-Tue Wed-Thur 6:55 9:40

SCARY MOVIE 3 14A
Crude content.
Fri Sat-Sun 12:45 1:40 2:45 4:20 4:50 7:10 7:35 9:30 10:00
Mon-Tue Wed-Thur 7:10 7:35 9:30 10:00

VERONICA GUERIN 14A
Violence, coarse language. Fri Sat-Sun 1:30 4:10 7:05 9:35 Mon-Tue Wed-Thur 7:05 9:35

SILVERCITY WEST EDMONTON MALL

WEML 8892-170 St. 444-2400

GOOD BOY G
Fri 12:45 2:50 5:00 7:20
Sat-Sun Mon-Tue 1:50 4:00

INTOLERABLE CRUELTY PG
Coarse language.
Sat 4:25 6:55 9:40
Sun Mon-Tue 4:25 6:55

KILL BILL: VOLUME I 18A
Gory violence.
Daily 12:40 2:40 5:00 7:20 9:40

PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL PG
Frightening scenes, not suitable for young children.

THE RUNDOWN 14A
Fri 1:35 4:30 7:25 10:40
Sat 1:35 3:30 Mon-Tue 1:35 10:40

THE SCHOOL OF ROCK PG
1:05 3:40 6:45 9:20

MYSTIC RIVER 14A
Coarse language. 1:15 4:05 7:00 10:15

RADIO 14A
1:10 4:10 7:10 9:45

THE TEXAS CHAINSAW MASSACRE 18A

RUNAWAY JURY PG
Violence. Fri Sat-Sun Mon-Tue 12:55 3:50 6:50 10:00
Wed-Thur 1:00 3:50 6:50 9:50

BEYOND BORDERS 14A
Violence. Starts on Nov 1.
Sat-Sun Mon-Tue 1:30 10:35 10:50

THE MATRIX REVOLUTIONS 14A
Violence. No passes. Wed 9:00 1:00 1:15 3:15 3:45 4:15 4:30 6:00

BROTHER BEAR G
Starts on Nov 1.

LOVE ACTUALLY 14A
Sneak preview. Sat

ARTS

You were never livelier



Christy Dean

Jeremy Baumung turns a brush with death into life-affirming *Dead Man Talking*

By PAUL MATWYCHUK

The theatre season is barely underway, but I doubt anybody will come up with a more effective attention-getting gimmick than the one actor/playwright Jeremy Baumung uses to begin his new monologue *Dead Man Talking*. He opens the play by walking onstage, stripping off the surgical slippers he's wearing and introducing the audience to "Shrimpfork" and "Broken

Bottle," the nicknames he gave his feet after losing three and a half toes to a near-fatal bout with meningitis in February of 2002. The disease descended upon him with terrifying swiftness—within the space of a couple of days, he was reduced to a vomiting, shitting, shivering wreck barely able to crawl to the phone and dial 911. (We learn in the play that Baumung would likely have died had he

REVUE THEATRE

waited a couple more hours to call an ambulance, or had Baumung's doctors not been able to yank him out of his downward spiral with a new experimental drug. His classmate, Candice Beitel, was not so fortunate, and passed away while Baumung was

recovering in a different hospital.)

The centrepiece scene of Baumung's play is a harrowing recreation of the morning he almost died, and Baumung makes his struggle simply to drag his body from his bed to the toilet into an "action sequence" as gripping as any swordfight. But Baumung has shaped this play into something more than just a story about a guy who got sick and then got better; he talks about his childhood brushes with death (mostly funerals, for dead pets and dead grandparents), his relationship with his lovingly overbearing mother and his more difficult dealings with his father, a violent alcoholic whose recovery from addiction provides *Dead Man Talking* with some of its more moving moments. It's a surprisingly religious play. Without getting mawkish or weepy about it, Baumung is saying that in good times or bad, it's not just our friends and family members around us who really help us get through life, but God as well.

THE PLAY WAS DIRECTED BY Sheldon Elter, whose own one-man show *Metis Mutt* shares a lot of similarities with *Dead Man Talking*—rapid-fire scene shifts and character changes, a surehanded balance of comedy and drama, a matter-of-fact, unsentimental approach to topics like alcoholism and domestic abuse. I have no idea if that's Elter's influence at work or if it's just a style of playwrighting that a whole bunch of young writers are adopting these days, but what matters is the fact that Baumung has clearly put the stamp of his own personality on this material. He may not be as adept at switching from character to character as Elter is, but he more than gets by on the strength of his writing—he has a wonderful knack for capturing the essence of a personality and a scene in just a few lines of dialogue. (Anyone who's ever moved away from home will relate to Baumung's telephone conversations with his parents—from his mother's cheerfully greeting of "Hi, Jeremy! You sure are hard to get hold of!" to the way his father's first question for him always seems to be "So what'd you have for supper?")

Baumung deserves a lot of respect for the way he's taken the trouble to dramatize his story rather than simply tell it, to convey almost everything we need to know through strong, theatrical scenes without falling back on narration to link them together. That may sound like a simple concept, but in fact it's something that hardly any one-person shows even attempt, let alone accomplish as effortlessly as Baumung has done here. (He's also added an extra level of difficulty to his task by telling his story out of chronological order. But far from distracting or confusing us, Baumung somehow always finds an elegant way of letting us know exactly where we are in the timeline of his story.)

With this engaging, emotional show, Jeremy Baumung has definitely begun his professional theatrical career on the right foot. It may lack a couple of toes, but it's the right foot. ☺

DEAD MAN TALKING

Directed by Sheldon Elter • Written and performed by Jeremy Baumung • Azimuth Theatre (11315-106 Ave) • To Nov 9 • 454-0583



There's something about fairies

Alberta Ballet escapes once more into fairyland with *Midsummer Night's Dream*

By KATHY OCHOA

"Daa! Daa! Da-da-da-da-dum!" If you're like most people, whenever you hear this classic wedding tune, tears of celebratory joy suddenly well up in your eyes. If you're a cynic like me, you have an uncanny urge to bolt as fast as you can through the nearest exit. But if you're a company member of Alberta Ballet, you'll want to march to Mendelssohn's famous wedding music from *A Midsummer Night's Dream* as it gets revived this weekend in all its glory, aided by the Edmonton Symphony Orchestra and a host of talented young dancers from local dance studio Dance Alberta.

Great reviews from the production's premiere presentation in 2001 have prompted the company to restage this "high-spirited romp," and as dancer Patrick Canny (a soloist in both incarnations of the show) says, "This just lets the company really sink its teeth into the performance of it. We've done it once and got all the kinks out. This time around, it's about the finesse and great performance."

For the premiere, the ABC commissioned Christopher Wheeldon, the talented heir to the great George Balanchine's prestigious legacy as resident choreographer for the New York City Ballet, and most popularly known for his work on the Hollywood film *Center Stage* (a staple of every starstruck young dancer's video library). Wheeldon, perhaps following the lead of Mendelssohn's lively and accessible music, brings the Shakespearean classic to audiences in a fun and unpretentious way. "The audience just gets to sit back and enjoy," Canny says. "They enjoy everything from the wonderful music, the beautiful sets and the fun costumes to the fresh choreography. The audience really gets to relive the story because they get it."

PERHAPS THAT'S WHY *Midsummer* has been a favourite ballet to rework ever since Balanchine created his famous version in 1962 under his

plot-simplifying edict, "There are no sisters-in-law in ballet." Wheeldon's version follows Balanchine's example and trades tiring plot intrigues for the playful themes and colourful characters. The story takes place on Midsummer Night, the one night of the year where, as folklore has it, mortals and supernatural beings have the chance to mingle. Elves and fairies, lovers and magic come together in a pagan forestland, where dreamworlds and the imagination play tricks on the "real" and rational.

"The lunatic, the lover and the poet are of imagination all compact," says Theseus in Shakespeare's original play. And his observation aptly describes the escapist origins of ballet's romantic traditions back in 19th-century Russia, land of wars and raging winters, where sylphlike, airy-fairy girl-women, hiked upon pointe shoes to enhance their ethereal lightness, first bourréed themselves and their audiences away from their cold, harsh realities.

PERHAPS THAT'S WHY new Alberta Ballet artistic director Jean Grand-Maitre, now in his second year with the ABC, chose a fairytale theme for this season's line-up. Grand-Maitre, who originates from arts-vibrant Montreal, likely craved a dose of fairyland after spending his first year out here in the Wild West. "Grand-Maitre was utterly amazed," Canny says, "at the lack of support and awareness [for the arts] and how western Canada is ostracized from federal funding and support." It's especially depressing to hear such a sentiment coming from an arts organization as meat-and-potatoes as a provincial ballet company.

I take back what I said about running for the exits. With our staple artistic traditions struggling to survive in our harsh economic climate, I think I can see where those old Russians were coming from—and I think I'll accept Grand-Maitre's invitation to fairyland. When things were becoming a bit too much, go to the ballet, with sylphs, swans, fairies, lovers—and, more often than not, a happy ending. ☺

A MIDSUMMER NIGHT'S DREAM
Choreographed by Christopher Wheeldon
• Presented by the Alberta Ballet Company and Edmonton Symphony Orchestra • Jubilee Auditorium • Fri-Sat, Oct 31-Nov 1 (8pm) • 451-8000

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Youth at Risk

Paul-André Fortier takes a gamble on young talent in his latest dance piece

By PENNY CHOLMONDELEY

Youth is synonymous with experimentation and infallibility. Young bodies are resilient, young minds quick with their emotions nearer the surface. Contradictions between the responsibilities of adulthood and the whimsy of childhood result in a creative tension recognized by an inexhaustible list of accomplished artists.

Canadian choreographer Paul-André Fortier attempts to capture this

unpredictable energy in *Risk*, his second piece targeting adolescents. Through a series of short dances, the contemporary piece tells the story of a passionate and youthful love affair. Audiences should expect a sensuous experience that oscillates between

PREVIEW DANCE

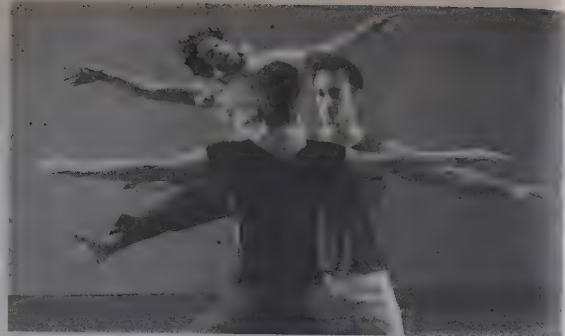
confrontation and tenderness, Fortier promises, a duality he believes high school students can particularly relate to. "Teenagers experience a huge desire for touch," he explains. "They are learning about life and it is a time when they risk going towards the other—when they risk touch."

Extensive auditions at dance schools across Canada yielded a crop

of diverse and talented young graduates. For the six emerging dancers Fortier chose to tour the show, the risks are unfamiliar but exhilarating. What they have in common is the experience of their first professional contract; not only must they prove themselves as artists, but also acclimatize themselves to the grueling schedule of a professional dancer. "It is a demanding piece, technically and physically," Fortier says, "and they are away from their family and their circuit of friends.... The entire project is a risk for them."

Fortier has surrounded his charges with a pool of intimidatingly high-calibre collaborators (including composer Alain Thibault), but at the same time, he didn't want to overwhelm his dancers or his audience with an overly complex or incomprehensible work. "It's important for teens coming to the show to feel that creativity is accessible," he says. For instance, simple lighting techniques such as placing bottles of water in front of lights or using CDs to create a stroboscope effect can be easily and cheaply mimicked by budding artistic directors.

The average age of his dancers is 22, and Fortier says this youthful aura makes the piece popular with teenage audiences (who will have the opportunity to take part in an interactive



discussion with the dancers following the performance). Fortier hopes students will see themselves in the performers and be inspired to create their own work. "I think identification will be easy for them," he says. "The dancers are young—they all still have a foot in their youth."

FORTIER HAS MADE his share of blind leaps into the unknown. In 1972, he left a career in education and theatre to pursue dance. So far, the risky move has paid off—he's won the Chalmers Award for choreography and his company, Fortier Danse-Création, has a well-respected body of provocative solo work behind it. In 1998, he successfully created a *Jeux de Fous*, a group creation which utilized the fresh talents of three new dance graduates.

Still, even for an established choreographer like Fortier, working with inexperienced dancers has risks.

"When you choose dancers straight from an audition and you don't know them, that's one of the greatest risks right there," he says. "I try to balance my group. I do it through my experience, but you never know until you get into the studio.... I had to create a new way of working, and establish very clear, very high standards. I am very demanding, but I did involve my dancers in the creation of the piece and allowed them to create a lot of their own vocabulary."

But Fortier doesn't see this transfer of artistic control as naïve idealism on Fortier's part. To him, it's merely an expression of faith in the creative potential of what he calls the "madness of youth." ♦

RISK

Choreographed by Paul-André Fortier • Presented by Brian Webb Dance Company • John L. Haar Theatre • Fri-Sat, Oct 31-Nov 1 • 420-1757



theatre notes

By PAUL MATWYCHUK

All systems Fo

We Won't Pay! We Won't Pay! • Timms Centre for the Arts (U of A) • Oct 30-Nov 8 • preVUE Dario Fo's political farce *We Won't Pay! We Won't Pay!* begins with its heroine, an Italian housewife named Antonia, describing the riot she's just witnessed at a neighbourhood supermarket. Outraged at having to pay even more money for groceries than they did the day before, the female shoppers began browbeating the manager, ransacking the shelves and then hightailing it away from the police, all the while chanting the phrase that gives the play its title. "We shopped and we shopped and we shopped," Antonia exults. "You don't know how good it feels to shop without spending money!" Fo wrote the play in 1974 as a response to an economic crisis that really was inflating prices far out of reach of the average Italian family, but actor Jason Carnew thinks Fo's politics still make sense. "Hey," he quips. "Haven't you ever had to buy a CD?"

The computer owners trading music files over the Internet probably wish the RIAA accepted their excuses as easily as Giovanni, the amazingly gullible hus-

band Carnew plays in *We Won't Pay*, believes Antonia, who stows the groceries she's stolen under the dress of her friend Margherita and manages to convince Giovanni that the only reason her stomach is bulging is because her pregnancy is suddenly showing. Obviously, not a terribly bright man. "Well, he thinks he's smart," Carnew says. "He just doesn't think things out very quickly, or very linearly. He never quite manages to connect two ideas to make a third idea."

Anne-Marie Felicitas, who waddles through the play as the falsely pregnant Margherita, compares the heightened, cartoonish style of the play to Tom Wood's adaptation of Carlo Goldoni's *Servant of Two Masters* last fall at the Citadel. "Each character's worldview is so small," she says. "All they see is what's happening right in front of them.... It's an exhausting play to rehearse; it's really physical and there are also all these props and other technical details that have to be in place for it to work."

Besides the various foodstuffs that keep falling out of Felicitas's costume, the actors must also juggle two enormous sacks of coffee, some welding equipment and an empty coffin, all the while keeping Fo's ridiculous, crisscrossing plotline straight in their heads. "Surprisingly," Carnew says, "I've never had a play where it was so easy to memorize my lines—the dialogue is just so responsive to the situation. At the same time, I've never been in a play where it's so scary to miss a line."

Munsch-drunk love

We Won't Pay! was directed by Kim McCaw, who's involved with another

play—a much less politically radical one—opening this week: he's adapted a bunch of Robert Munsch tales into *Love You Forever and Other Stories*, which kicked off the Citadel's KidsPlay series last Tuesday and runs in the Rice Theatre until November 16.

As directed by Vern Thiessen, the show is a tremendous amount of fun. It's spontaneous, irreverent, often hilarious and enthusiastically performed by the genuinely likable cast of Annie Dugan, Chris Bullough, Adrienne Merrell and Jared Matsunaga-Turnbull, all of whom establish an instant rapport with their young audiences. Matsunaga-Turnbull is especially funny playing the title roles in "Mortimer" (as a little boy who doesn't just refuse to be quiet when his mother tucks him into bed but stages increasingly elaborate musical numbers once the door is shut) and "David's Father" (a slow-moving giant who, when his son invites his new friend over for dinner, politely asks her if she'd like to try one of the 16 chocolate-covered bricks he's eating for dessert). And when the cast acts out "Love You Forever"—a story that's such a part of the cultural landscape it even got recited on last week's episode of *Friends*—I defy any parent in the audience not to develop a lump in their throat.

Horrors!

Finally, I misspoke last week when I mentioned the Halloween edition of *Theatresports*. It actually takes place this Friday, October 31, at 11 p.m. at the Varcona Theatre—a date which, if I'd thought about it for two seconds, I'd have realized makes a lot more sense. ♦

Get your free listings to 426-2889 or e-mail them to lists@vue.nb.ca. Deadline is Friday at 3pm

DANCE

MIDSUMMER NIGHT'S DREAM Jubilee Auditorium, 1455-87 Ave (451-8000) • Alberta Ballet present this version of Shakespeare's comedy with choreography by Christopher Wheeldon. Music by Felix Mendelssohn Oct. 31 and Nov. 1 (8pm) • \$25 (adult)/\$15 (student/senior) • Tickets available at TicketMaster

John L. Haar Theatre, 10045-156 St (420-1757) • **Senior Dance-Création** featuring choreography by Paul-André Fortier • Presented by the Brian Webb Dance Company • Oct. 31, Nov. 1 (8pm) • \$25 (adult)/\$15 (student/senior) • Tickets available at TIX on the Square

GALLERIES/MUSEUMS

AGNES BUGERA GALLERY 12310 Jasper Ave (482-8341) • New works by Vancouver artist Ken Wallace: *How? 7 • ABOUT COLours*: Featuring new artworks by Wayne Bouché, Caroline James and Deborah Forsfold; Nov. 8-21

ALBERTA CRAFT COUNCIL GALLERY See What's Happening Downtown

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • **MUD AND WATER**: Watercolours by Doris Perle; Karen Blane and Felix Piquette. Pottery and sculptures by Louis Piquette; opening reception: Nov. 7 (7:30-9pm); artists in attendance

CHRISTIE BERGSTROM'S RED GALLERY 9621-82 Ave (419-8210) • Open Mon-Fri 11am-5pm • **ON BEING DIOCEANIC (BUT NOT NECESSARILY PEDANTIC)**: Paintings by Christie Bergstrom; until January • **A VIEW TO UNDERSTANDING**: Portraits by Christie Bergstrom; until December

DESTINA GALLERY 10727-124 St (486-8720) • Wed-Thu, Sat 11am-5pm; Mon-Tue by appointment • Paintings by Eleanor Lowden Pidgeon and Connie Leerts • Until Nov. 22

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • Paintings by Sylvain Moyer • Until Oct. 31 • Paintings by Vivian Thierfelder; Nov. 1-15

EDMONTON ART GALLERY See What's Happening Downtown

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue-Fri 10am-5pm; Sat 10am-4pm • Artworks by Jeff Collins • Until Nov. 1

EXTENSION CENTRE GALLERY 2nd Fl University Extension Centre, 8303-112 St (492-3034) • Open Mon-Thu 8:30am-8pm; Fri 9:30am-4:30pm; Sat 9am-noon • **VOICES** (Monoprints by R.J. (Pamela) Copeland • Until Nov. 19

FINE ARTS BUILDING GALLERY Room 1-1, Fine Arts Building, 112 St. 89 Ave, U of A Campus (492-2081) • Open Tue-Fri 10am-5pm; Sat 2pm-5pm • **ABO INDEX**: Selected artworks by staff of the department of art and design • Until Nov. 8

FORT DOOR 10308-81 Ave (432-7535) • Open Mon-Fri 10am-5pm; Thu-Fri 10am-9pm; Sat 10am-4pm; Sun 12-5pm • Eskimo soapstone carvings (human, sedan) by I. Ishulagut, West Coast Indian and Eskimo silver and jewellery by P. Whonnock • Until Nov. 30

FRINGE GALLERY 88mt 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • **EVE-N-TIDE** (Mixed media installation by John R. Maywood; until Oct. 31 • **AND EARTH JOURNEY, SECOND PHASE**: Photographs by Nomi Marathalingam; through November

GIORDANO GALLERY See What's Happening Downtown

GREAT WEST SADDLERY BUILDING See What's Happening Downtown

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **FROM THE FREEWAY TO THE FAIRWAY**: Installation by Toronto artist Lee Goreas; until Nov. 1 • **FRONT ROOM: STANDING O** (Installation by artist in residence Craig LeBlanc; until Nov. 1

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave (433-5807) • Open: Mon-Fri 9am-4pm • Paintings and sketches by Terrie Shaw • Until Nov. 6

JOHNSON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 9am-5:30pm; Sat 9am-5pm • Artworks by members of the Edmonton Art Club; Nov. 1-15; opening reception: Sat, Nov. 1 (4-6pm)

JOHNSON GALLERY 11817-80 St (479-8424) • Open Mon-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by George Weber, Loren Chabot, Myles MacDonald and Toti • Until Oct. 31

LATITUDE 53 See What's Happening Downtown

MMULLEN GALLERY U of A Hospital, East Entrance, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **TAKING TIME**: Visual reflections on their hibernations by Harold Pearce, Lyndal Osborne, Rhea Jensen, Sharon McCall • Until Nov. 2 • **THE BED SHOW**: Sculptures by Ken Macdonald and Susan Owen-Kaplan; Nov. 8-Jan. 18; opening reception: Thu, Nov. 13 (7-9pm)

MPCAG MULTICULTURAL PUBLIC ART GALLERY 5411-51 St, Stony Plain (963-2777) • Open 10am-4pm • **MOTHER EARTH, FATHER SKY**: Sculptures by Pat Strakowski, fabric art by Dorothy Clarke • Until Dec. 1

MOUNTAIN FOODS CAFE-JASPER (780-852-4050) • **KUNST AUSSTELLUNG**: Woodcuts by Manitoba artist Rina Yates. Artworks from the show *Hilary's Vision* and *John's Vision* by Brian Harris • Until Oct. 31

MURUNGO AFRICAN ART GALLERY 12505-102 Ave (433-5554) • **HALLOWEEN FALL SHOW**: New works from the African Wildlife Heritage Collection (South Africa), Zimbabwean Shona stone sculptures. Fundraiser for the Hareware Street Kids Association • Oct. 31 (6-11pm); music by the Okoto Drummers • \$20 (per couple)

Reading by Yann Martel from his book *Life of Pi* • Sun, Nov. 2 (7:30pm) • \$5 • Tickets available at Laura Greenwood's Volume II

UNIVERSITY OF ALBERTA Education North • Susan Haff reading from *The Murder of Medicine Bear*; Fri, Oct. 31 (2pm)

LIVE COMEDY

ARDEN THEATRE St. Albert (420-1757) • **Amazing Padman** (hypnotist) • Nov. 7 (7:30pm) • \$25 each or \$20 for groups of five or more • Tickets available at TIX on the Square or Ticketmaster

THE COMEDY FACTORY 5414 Gateway Boulevard (469-4999) • Dean Austin; Oct. 30-Nov. 1 • Chris Moloney, Nov. 6-8

FARGO'S 10307-82 Ave (433-4526) • Fargo's Laugh-a-Lot Comedy • Every Sun

THEATRE

AMADEUS See What's Happening Downtown

A BARD DAY'S KNIGHT "B" Scene Studios, 8212-104 St (435-8542/420-1757) • Presented by Sound and Fry Theatre • Scott Sharplin writes and directs this fast-paced comedy that combines the plays and poetry of William Shakespeare with the songs and anarchy spirit of the Beatles • Nov. 6-16; Tue-Sat (8pm); Pay-What-You-Can: Sun Matinees (2pm); Two-for-One: Tue • Tickets available by phone at TIX on the Square

CHIMPFOVI The New Varcona Theatre, 10329-83 Ave (448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every Sat (11pm) except last of each month

DEAD MAN TALKING 13151-106 Ave (454-0583) • Presented by Azimuth Theatre • Sheldon Eiter directs actor/playwright Jeremy Baumung's fast-paced, autobiographical one-man show about his nearly fatal battle with meningitis, the same disease that claimed the life of one of his classmates in the Grant MacEwan theatre arts program • Until Nov. 9 • \$15 (adult)/\$12 (student/senior) • Tickets available by phone at TIX on the Square

THE EDMONTON SKETCH CONSPIRACY The Third Space, 11516-103 St (460-2449) • The local comedy troupe presents an evening of their best material • Nov. 1 (8pm) • \$5 (door)

GILLIAN'S ISLAND Jubilation Dinner Theatre, WEM (484-2424) • A 10th-anniversary revival of this parody of the 1960s TV series *Gilligan's Island*, about a crew of hapless sailors and their mismatched passengers who are washed ashore on a deserted tropical island during a violent storm • Oct. 31-Jan. 23 • Tickets available by phone at 484-2424

INDIANA BONES AND THE RETURN OF HELMUT SCHMELMUT Celebrations Dinner Theatre, Oasis Entertainment Hotel, 11303 Fort Rd (448-9339) • Daredevil archaeologist Indiana Bones must save the day yet again when his archival Helmut Schmelmut reappears on the scene, once again bent on world destruction in this musical spoof of the *Raiders of the Lost Ark* series, of adventure films • Nov. 7-Jan. 31

THE INNOCENTS La Cité Francophone, 8627 91 St (420-1757) • Presented by Leave it to Jane Theatre • Nov. 7-16 (8pm); Sun matinees (2pm) • \$18 (adult), \$15 (student/senior/Equity) • Tickets available at TIX on the Square

LOVE YOU FOREVER AND OTHER STORIES See What's Happening Downtown

MY BIG FAT "GEEK" WEDDING Celebrations Dinner Theatre, 11303 Fort Rd (448-9339) • Fiction between in-laws, a missing priest and many other headaches threaten to turn a young couple's wedding ceremony into a farce in this farcical takeoff of *My Big Fat Greek Wedding* • Until Nov. 1 (Wed-Sat: 6:15pm; Sun: 5:15pm) • \$29.95 (Wed-Thu); \$39.95 (Fri-Sat)/\$20 (children 12 and under)/free (children under 2)

NIGHTINGALES Horizon Stage, 1001 Calahoo Rd,

Spruce Grove (962-8995/451-8000) • A revival of the award-winning musical salute to the popular songs of the 1940s and the women who sang them • Nov. 7-8 • \$20 (adult)/\$15 (student/senior) • Tickets available at the door, by phone at 962-8995, Horizon Stage box office, TicketMaster

THE ODD COUPLE Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Neil Simon's perennial comedy favourite about the friction that inevitably ensues when a neurotic, naïf moves in with his best friend, a slovenly sportswriter, after he gets dumped by his wife • Until Nov. 2 • Tickets available at Mayfield Dinner Theatre box office

PROVENANCE The Roxy, 10708-124 St (453-2440) • Presented by Theatre Network • The latest play from master monodramist Ronnie Buratt (Toko) • *New Dress*, *State of Blood*, *Nippy*, about a mysterious figure trapped in a dusty old painting which, after centuries of being bought and sold over and over again, comes into the possession of the half-insane madam of a Viennese brothel • Until Nov. 23 • Tickets available at Roxy Theatre box office

ROCKIN' VEGAS Mayfield Dinner Theatre, Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • A high-energy musical revue celebrating the music of Frank Sinatra, Elvis Presley, Liberace, Neil Diamond, Wayne Newton and other performers associated with Las Vegas • Nov. 7-Feb. 22 • Tickets available at Mayfield Dinner Theatre box office

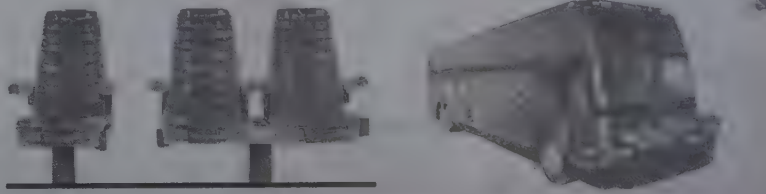
SHIRTS ON FIRE The Varcona Theatre (420-1757/433-3399; Voice box 82) • Presented by Teatro La Quindicina • Julian Arnold, Leona Bransen, Cathy Eberhart, Jeff Haslam, Shen-Somerville and Danna Stewart star in this revival of writer/director Stewart Lemon's 2000 fringe farce about a children's author who gets roped into an increasingly complicated literary hoax by a charming playboy • Nov. 6-22; Tue-Sat 8pm; Sun matinees 2pm • \$18 (adult), \$15 (student/senior/Equity), Pay-What-You-Can

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free will astrology

By ROB BREZSNY



Mar 20 - Apr 18

You have two biological parents, four grandparents and eight great-grandparents. You wouldn't be you if it weren't for those 14 people. The legacy they bequeathed you played a major role in determining your talents and flaws, your predilections and aversions. And this is a perfect astrological moment to get to know them better. In fact, deepening your connection to your family's history will provide crucial clues as you seek to reinvigorate your tired old perspectives on long-running dilemmas. Are you brave enough to mutate your understanding of where you came from and where, therefore, you belong? Halloween costume suggestion: the ancestor who fascinates you the most.



Apr 20 - May 20

I was writing this horoscope for *Gun Lovers' Casino Porn Today* magazine. I might advise my Taurus readers to keep their vests firmly in check, as this is a time when antisocial tendencies are likely to cause even more havoc than usual. However, since you are reading my words in a respectable publication like *Vue Weekly* and are undoubtedly a refined and ethical person, I feel comfortable advising you to tap into the instinctual part of your nature that

is usually off-limits. Halloween costume suggestion: the animal whose spirit would best awaken your dormant wildness.



May 21 - June 20

"You may have been born to be a worry-wart," says Edward Hallowell in his book *Worry: Controlling It and Using It Wisely*. "Some people have a nervous system that is like an alarm system that goes off too easily." In my experience, only about eight per cent of the Gemini tribe fit this description in normal times. But between late October and mid-November every year, the number zooms. Many of you suddenly act as if you're hard-wired to generate anxiety. You seem to enjoy scaring yourself silly. Why? What's going on? It's true that this is a favourable time to confront your doubts and fears. But the point is to conquer them, not let them consume and demoralize you. My advice, then, is to unleash your inner warrior immediately. Halloween costume suggestions: your favourite superhero or crusader for justice.



June 21 - July 22

New species of delight are headed your way, lucky one. Outbursts of exotic bliss await you. There's only one obstacle that could interfere with your enjoyment: your attachment to old, familiar ways of stirring up the good times. Be willing to put them aside, at least temporarily, so that you can be fully available for sources of future happiness. Keep William Blake's poem in mind: "He who bends to himself a joy/Does the winged life destroy/But he who kisses the joy as it flies/Lives in eternity's sunrise." Halloween costume suggestion: your favourite bird.



July 23 - Aug 22

In my meditations on your immediate

future, I have sometimes seen poignant images: a wet firecracker, for instance, and a flickering flame on a thin candle propped up in a paper boat floating down a creek. But there have been other times when the image that came to mind as I meditated on you was a lower crying cathartic tears while in the midst of a powerful orgasm. Which of these two perspectives is likely to predominate this week? I may depend on your ability to create a potent blend of the magic of fire and the magic of water. Halloween costume suggestions: a mermaid carrying a torch or Neptune, god of the sea, holding a thunderbolt.



Aug 23 - Sept 22

The current state of your fate could drive you half-crazy if you're not patient. The gods seem to be teasing you with tantalizing promises that they later rescind. You've practically been forced to master the art of living on the edge and in between. I'm reminded of a passage from a poem by Octavio Paz: "All is visible and elusive/all is near and can't be touched." My advice, Virgo: visualize your predicament as an intriguing enigma, not a maddening ambiguity. See if you can approximate the condition the poet William Wordsworth described: "fleeting moods of shadowy exultation." Halloween costume suggestions: a puzzle, a majestic cloud, a second mask worn over the first mask.



Sept 23 - Oct 22

"Dear Rob: I've spent my life trying to adjust to the fact that I never finished being born. Literally. It's as if I didn't actually agree to leave the womb, never surrendered to being cast out of heaven and exiled into this heavy, difficult place called Earth. As a result, I feel I'm not completely here; I'm always holding back a little. But I'm tired of this tentative. I want

to arrive fully and embrace my destiny. Can you help? —Unborn Libra." Dear Unborn: Interesting you should bring this up. It's a favourable time for you Libras to come all the way down to earth. I suggest that you do a meditation in which you visualize yourself being born while filled a sense of glee, triumph and freedom. Halloween costume suggestion: a very happy baby.



Oct 23 - Nov 21

If you enjoy tormenting yourself with fantasies of bad things that might happen in the future, surf over to the "Dante's Inferno Test" website (www.4degreezone.com/misc/dante-inferno-test.mv). There you can get a prediction about what level of hell you'll be exiled to after you die. If, on the other hand, you're finally ready to shed your perverse attraction to doom and gloom—and my astrological analysis says you are—then zealously avoid entertaining yourself with fear and anxiety. Instead, use all your ingenuity to track down fascinating encounters with boom and zoom. Halloween costume suggestions: a pirate wearing smiley face buttons or a gangsta rapper with a fuzzy *Sesame Street* puppet.



Nov 22 - Dec 21

You're a giant surrounded by ants. Unfortunately, the ants are better organized than you. What are you going to do about it? It's not too late to launch a crash program to match them in their disciplined strength. If you do it now, you can accomplish this seemingly improbable feat without diluting the creative power of your messy fertility. Here's one suggestion that might help: design a Halloween costume that expresses both extremes. You could be a soldier wearing a jester's hat, for instance, or an ant riding a unicycle.



Dec 22 - Jan 19

"Confront the difficult while it is still easy," suggests the ancient Chinese book *Tao Te Ching*. "Accomplish the great task by a series of small acts." This is perfect advice for you to act on in the coming weeks. Capricorn, to it will add three variations on the theme: (1) fix things before they're broken; (2) arrange to have a showdown on your home turf as soon as possible so you don't have to submit to a confrontation in a time and place your adversary chooses; (3) go looking for good trouble before it degenerates into bad trouble. Halloween costume suggestions: scout, tracker, pathfinder, fortune-teller.



Jan 20 - Feb 18

Here are your affirmations for the week of Aquarius. Say them aloud at least 20 times every day. "I want to have a vision of the recognition I will some day be worthy of want to ignore everyone else's definition of 'professionalism' and create my own want my reputation to be a close reflection of who I really am. I want to feel what it's like to have supply fall in my decisions. Halloween costume suggestions: the leader you most admire, a famous wise person, an unpretentious king or queen.



Feb 19 - Mar 20

It seems that the long-sought treasure is different from what it was when you first launched your quest to make it yours. Either that, or it has stayed the same and you have changed. Whatever the case may be, the fact is that you need to adjust your relationship with it. Its meaning and value have shifted, and the strategy you've employed in your pursuit of it won't work much longer. Halloween costume suggestions: a knight of the Round Table, an alchemist in search of the philosopher's stone, a religious seeker headed for the promised land.

DOWNTOWN BUSINESS ASSOCIATION www.visiondowntown.com

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611/488-5906) • Open Mon-Sat, 10am-5pm, Thu 10am-8pm (closed last Feb) • **MAIN GALLERY: NEW WORKS IN WOOD**, Southern Alberta Woodworkers Society biennial exhibition; until Nov. 29 • **DISCOVERY GALLERY**, glassworks by Todd Safonovich and Darren Petersen; until Nov. 1 • **HOLIDAY CELEBRATION OF CRAFT**; Nov. 5-Dec. 24

EDMONTON ART GALLERY 2 St Winston Churchill Sq (423-4223) • Open Tue-Wed and Sat 10am-5pm, Thu 10am-8pm, Fri-Sat 11am-5pm, Closed Mon • **STORYBOARD** until Feb. 8 • **PUBLIC RELATIONS**, Carole Conde and Karl Beveridge; *Trans-fuge*; *Fugitive Images* Global Visions Video Lounge; until Nov. 30 • **THE OTHER LANDSCAPE**, until Feb. 15 • **ART FOR LUNCH**, EAC Theatre; last Thu of each month featuring Art21 • **ART IN THE TWENTY-FIRST CENTURY** (4-part PBS video series) Spirituality; Thu, Oct. 30 • **Global Visions at the EAC**, EAC Theatre; Nov. 6-30 (Phone 414-1052 for info)

• **CHILDREN'S GALLERY**, 816-0406; created by Don Moor • \$12/\$10 (student/senior), \$5 (children 6-12)/free (members/children 5 and under)

GIORDANO GALLERY 10080 Jasper Ave (429-5066) • Open Wed and Sat 12-4pm; anytime by appointment • **FALL SHOW 2003**, Artworks by Aloko Tanchang, Alex Cameron, Abby J. Mann and others • Until Nov. 19

GREAT WEST ADAPTIVE BUILDING 10137-104 St. 2 (465-2162) • Mon-Wed, Fri-Sat 11am-5pm, Thu 12-6:30pm • **ECAS 11TH ANNUAL EXHIBITION** (Artworks by the Edmonton Contemporary Artists Society) • Nov. 7-26 • Opening reception, Fri. Nov. 7, 7pm by the Gray Gables Trio

LATITUDE 53 10248-106 St (423-3353) • Open Tue-Fri 10am-5pm, Sat noon-5pm • **PHOEBE ROOM**, 80-97 BOWBELLS: Mixed media installation by Elmer Whidden • **MAIN SPACE: DOILIES**, Sculptural/installation work by Gillian Collier • Until Nov. 8

PRINCE OF WALES ARMOURIES 10440-108 Ave (425-9280) • **Edmonton Weavers' Guild** • \$2 (or \$1 plus Food Bank donation)

ROWLES AND COMPANY 10130-103 St (426-4031) • Open Mon-Fri 9am-5pm, Sat Noon-5pm • Oil, acrylic and watercolour paintings and sculptures by a variety of

Canadian artists • Until November • **ALTERNATIVE EXHIBITION SPACES**: • **HOTEL McDONALD**: Acrylic paintings by Steve Mills • **OXFORD TOWER LOBBY**: Oil paintings by Audrey Mannmiller • **SCOTIA PLACE LOBBY**: Acrylic paintings by Elaine Tweedy • **THE BELL TOWER**: Paintings by Sheila Luck, Elaine Tweedy and Frances Atty-Ascott. Glass art by Daniel Wings, Mark Gibaux and Marisa De Vecque • Until Nov. 29

SECHERS STUDIO GALLERY 604A, 10030-107 St, Seventh Street Plaza, North Tower (425-6885) • Open Tue-Sat 5:30-9pm or by appointment • Artworks by David Sechters, Robert von Eschen, Eric Butterworth, Jeff Collins, Pamela How (Vibex), Neil McClelland and Jacques Roch

SNAP GALLERY 10137-104 St (423-1492) • Open Tue-Sat 12-5pm • **MAIN SPACE: DOMESTICITY**, Preliminary artworks by Marjan Eggemont, Wendy Tokaryk, Lori Doody, Amy Schmeibach and Ryan McCourt • Until Nov. 15

WORKS GALLERY Commerce Place, 10150 Jasper Ave (426-1122) • Open: Mon-Fri 11:30am-5:30pm • **LUV 'N' XENIXION** AND **THE LUCKY DOG**, Mixed media works by Nitred Kazub • Until Nov. 21

CLUBS/LECTURES

HALLOWEEN CRITICAL MASS RIDE, City Hall, South end, 1024 Ave. 100 St, www.criticalmass.org • Oct. 31 (3pm)

EDMONTON UNIVERSITY UNDERGROUND, University of Alberta, 100 St, 101-23-99 St (426-4620) • Speaker Mike Ryan presents *Open Scene What Is/Isn't and How You Can Help* • Fri, Oct. 31 (6:45-8:30am) • \$2

VOICE FOR ANIMALS St. Joseph High School, 10830-109 St (490-0905) • Free information session about the guano at Three Hills • Wed, Nov. 5 (7pm)

LITERARY

AUDREY'S BOOKS 10702 Jasper Ave (423-7487) • Los Slimme reads from her new novel, *What I'm Trying to Say* to *Goodye*, J. H. Robinson reads from her new collection of stories *Residual Desire*, Thu, Oct. 30 (7:30pm) • Billisset performing sound poetry from his new CD compilation, *Rumours on Human*; Nov. 4 (7:30pm) • Zhauha

Alexander reads from her novel, *Love Is an Octopus*, Wed, Nov. 5 (7:30pm) • Talk by Maureen McLeer, author of *My Own Home*, and Jennifer Duncan, author of *Frontier Spirit: The Brave Women of the Klondike*; Thu, Nov. 6 (7:30pm) • Speak Spanish: Spanish book club meeting; first Fri each month (7pm)

NAKED CYBER CAFE 10354 Jasper Ave • Poetry with Phil Jagger • Fri, Oct. 31 • 10pm door

QUEER LISTINGS

ALBERTA LEGISLATURE North steps (708-1649) • Pro queer rally combating homophobia and fighting for equality • Sun, Nov. 2 (2pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tent with pool tables, restaurants, shows. Members only

CAT ARIE LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCC) Suite 45, 9916-106 St (488-3234) • Open Mon-Fri, 10:30am-7:10pm • Support groups, library, youth group and discussion nights • Women's Coming Out Group: For adult women of all ages who are questioning their sexual orientation; free, pre-register; starts Mon, Nov. 3 (7:30pm)-Dec. 8

GAY MEN'S OUTREACH CREW (GMOG) 45, 9916-106 St (488-0564) • **COMING OUT WORKSHOPS**: Concerned about coming out? Self-acceptance? Sexual health and HIV/AIDS? Homophobia vs. Feeling good about yourself? Finding community? Relationships? Free and confidential • Every Wed 7-10 pm for 6 weeks • Until Nov. 19 • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

HIV NETWORK OF EDMONTON SOCIETY 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

ICARE 702A, 10242-105 St (448-1768) • www.carealberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCC, Suite 45, 9916-106 St • Meetings every second Thursday each month

PLAG GLCC, Suite 45, 9916-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gay/bisexual/transgender

THE ROOST 10345-104 St (426-3156) • Open Sun-Thru 8pm-3am, Fri-Sat 8pm-4am • **TUE HOT Butt Contest** (8pm-midnight) with DJ Janny • **WED: Amateur strip** with Vienna Lu, Sticky Vicky, DJ Alvaro • **THU: Rotating shows**: Ladam's review, Sissy's open stage and the Weekend Link game second and last Thursday with DJ Jazzy • **FRI: Upstairs-Euro Blitz**: New European music with DJ Outtafunk, DJ Jazzy and male stripper Downstairs-female stripper • **SAT: Every Sat** like new: **Upstairs-Monthly** theme parties with DJ Jazzy new music with DJ Dan and Mike Downstairs-Retro music • **SUN: Betty Ford Hangover** • **Cine Show Beer Bash**; every weekend with DJ Jazzy • **Tue-Thru \$1** (member)\$4 (non-member); **Fri-Sat \$4** (member)\$6 (non-member); **Sun \$2**

SECRETS BAR AND GRILL 10249-107 St (990-1818) • Lesbian and gay bar/restaurant

TRANSVERSAL TRANSFORMER SUPPORT GROUP cyneth@transmut.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgender people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

WOMEN'S COMING OUT GROUP GLCC, 45, 9916-106 St (488-3334) • A safe place for adult women who are questioning their sexual orientation or just newly lesbian or bisexual. Trained facilitators and speakers. Run every Mon • Mon, Nov. 3-Dec. 8 • Free • Pre-register by phone or e-mail: glicced@telus.net

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Centre of Edmonton (GLCC), 45, 9916-106 St (488-3334) • www.youthup.org • Every Sat (7-9pm) • A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25

SPECIAL EVENTS

GLOBAL VISIONS FILM FESTIVAL Various venues downtown Edmonton (416-1032) • Cinema with Soul: A documentary film festival presenting premiere screenings of

films • Nov. 5-9 • \$65 (superpass), \$40 (Six pack passes) \$16 (Opening Night Gala tickets) • Tickets available at The City Square

INTERFAIR HALLOWEEN FESTIVAL Various venues throughout Downtown Edmonton (511-2126) • A multi-disciplinary arts festival celebrating Halloween • Until Oct. 31 • **Halloween Central**: *Woke the Dead*: An interactive theatrical musical performance in a Halloween cabaret setting; Oct. 31 (9pm door, 10pm show); \$15/\$25 (interFAIR Halloween festival pass) • **House of Screams Haunted House**: Halloween Central; until Oct. 31 (4-10pm); \$5/\$2 (interFAIR Halloween festival pass) • **3D Horror Film Festival**: Metro Cinema, Zedler Hall; 3D films of the suspense/horror genre; Oct. 30-31 (7pm, 9pm); \$8/\$25 (interFAIR Halloween festival pass) • **Kiss of the Spider** • **Graveyard Maze**: Halloween Central; until Oct. 31 (4-10pm); suitable for all ages; \$5/\$25 (interFAIR Halloween festival pass)

THEATRE

AMADEUS The Citadel, Shocher Theatre, 9828-101A Ave (425-1820) • David Storck stars in director Moris Panchy's production of Peter Shaffer's 1980 play (the basis for the Oscar-winning 1984 film) about the mediocre but prosperous 18th-century composer Antonio Salieri and his all-consuming jealousy of the seemingly God-given talent of his uncouth, lesser-known rival, Wolfgang Amadeus Mozart • Nov. 8-30 • Tickets available at Citadel Theatre box office

LOVE YOUR ENEMIES AND YOUR THINGS Veritas Theatre, 9828-101A Ave (425-1820) • Vern Thiesen directs Annie Dupan, Chris Bullough, Adrienne Merrell and Jared Matzanga-Turnbull in Kim McCaw's stage adaptation of five stories from the pen of irreverent Canadian children's author Robert Munsch • Until Nov. 16 • Tickets available at Citadel Theatre box office

SWAN A-DODD WOP! (skyll and Hyde Pub, 10610-100 Ave (468-0334/488-2772) • Presented by SWK Productions • A Alschy cabaret tribute to the popular doo-wop vocal groups of the 1950s • Oct. 30-Nov. 7 (8pm) • \$12/\$20 (adv), \$15 (door) • Tickets available at the bar, by phone at 477-0828

THE IMPROVISED GAME The Third Street Theatre (424-8304) • Live, competitive improvisation comedy with "an element of danger" Oct. 31 (9pm), Nov. 7, 14, 28 • \$5 • Tickets available by phone at 448-0959 • Live! Entertainment: Fri, Oct. 31

WAK-A-DOO-WOP See What's Happening Downtown
THEATRESPORTS Varsova Theatre, 10329-83 Ave (488-0695) • Presented by Rapid Fire Theatre • Teams improvise and create sketches on the spot based on audience suggestions, and have the results evaluated by a team of heartless judges • Every Fri (11pm) • Tickets available by phone at 448-0959 • Live! Entertainment: Fri, Oct. 31

UNDERNEATH THE LINTEL Varsova Theatre, 10329-83 Ave (44-5564/420-1757) • Presented by Shadow Theatre • Jim Decker directs Andy Curtis in Glen Berger's mystery who becomes obsessed with solving the mystery of who murdered a book to the overnight death of 113 years after it was due, and who eventually winds up tracking the book's owner across China, Germany and America • Until Nov. 2 • Tue-Sat (8pm); Sat, Sun (2pm) • \$10; Wed, Thu, Sun: \$15 (adults); \$12 (student/senior); Fri-Sat night: \$20 (adults); \$16 (student/senior); pay-what-you-can: Sat (7pm) • Tickets available at TK on the Square

WE WON'T PAY! WE WON'T PAY! Timms Centre for the Arts, U of A Campus, 87 Ave, 112 St (492-2495) • Presented by Studio Theatre • Kim McCaw directs Mario F's comedy about a housewife who sparks a chain reaction of outrageous events when she steals some food from a supermarket during a not protesting protest and lowered wages • Oct. 30-Nov. 8 (8pm); Nov. 6 (2:30pm) matinee; no performances on Sundays • \$8-\$20 • Tickets available at Timms Centre box office

CLASSIFIEDS

If you want to place your Classified ad in **Vue Weekly**, please call 426-1996 for information. Deadline is noon the Tuesday before publication.

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WM1023-1030 (2wks)

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Theatre Network seeks a motivated candidate for the position of General Manager, with previous management experience in the performing arts field. For full details, please contact:
www.theatrenetwork.com or enquire at glenn@theatrenetwork.com. No phone calls, please. This is a salaried position with benefits. Deadline for application is November 28th, 2003.

WM1030

travel

Spanish Immersion in Mexico
1-4 wks in Pto Vallarta, Acama, Meals \$450/wk
1-800-884-5669 www.talkandventures.com

WM1023-1218 (2wks)

film acting

FILM ACTING WEEKEND INTENSIVE
Learn to fully transform stage craft to camera technique with acclaimed Vancouver film coach Mark Brandon. Master the two critical elements that compel film directors to choose you as actor over another. Previous acting experience or training required. **Saturday and Sunday, 10-5pm. Nov. 15 and 16** TransAlta Arts Barn, PCL Studio Theatre. Price: \$189. Info: Marie Zych (780) 450-4535.

WM1023-1119 (Nov 13, 14wks)

VIEW WEEKLY

For your free listings to 426-2889 or e-mail them to listings@vue.ca. Deadline is Friday at 3pm

CLUBS/LECTURES

CULTS OF CELEBRITY: ST. ELVIS AND ST. DIANA Room 1-3, Humanities Centre, U of A Campus, Saskatchewan Dr, 111 St • A talk by Professor Stephen Reimer, part of the series "The Story" in Contemporary Cultures. This, Nov. 6 (3:30pm)

DIVERSE VOICES: TOOLS FOR ACTION AND CHANGE Mayfield Inn, 16615-109 Ave, www.diverse-voices.com (437-8013) • Family violence conference featuring speakers Casey Owens, Dr. Martin Brooking, and more • Nov. 6-7

EDMONTON GHOST TOURS Old Strathcona, 10222-83 Ave, next to Walderdale Playhouse (469-03187) • Walking tour every Mon-Thurs until Oct. 30 (7pm) • \$5

EDMONTON PLANNING AND DEVELOPMENT • St. Charles Catholic Church, 17653-112 Ave (496-6095) • Public meeting to discuss proposed amendment to the Chamber Neighborhood Structure Plan and changes to the Zoning Bylaw, Ward 2 • This, Oct. 30 (7pm)

GLOBAL VISIONS WORK-BEE Ortona Armory, Global Visions office, 9722-102 St (414-1052) • Oct. 9 (1-5pm)

GREEN IS GOLD ECO-CONFERENCE Think (Museum's Union Building • www.eco.ca • Featuring speakers Elizabeth May, Anna Lapage, and more. Topics include environmental racism, indigenous people and climate justice, industrial exploitation of the boreal forest, fossil fuel living and channel building • Nov. 1-2 • \$25 (student)/\$35 (non-student) • Tickets available at SU info booths

HALLOWEEN CRITICAL MASS RIDE See What's Happening Downtown

JACK LAYTON La Cité Francophone, 8627-91 St (437-2269/913-8573) • www.ndp.ca • Jack Layton speaking on issues and concerns • Sun, Nov. 2 (7:30pm) • Free

issues and concerns • Sun, Nov. 2 (7:30pm) • Free

LIVING WITH LOSS West Edmonton Seniors Centre, 11111 Jasper Ave (454-1231) • A presentation on grieving and supporting those who grieve • Mon, Nov. 3 (10am-noon)

OPPORTUNITIES UNLIMITED NETWORKING GROUP See What's Happening Downtown

PUBLIC DELIBERATION ON SUSTAINABLE ACCESS TO FRESH WATER Woodcroft Library (454-8977) • Discussion presented by the Alberta Council for Global Cooperation • Sat, Nov. 1 (1-4pm) • Free • Pre-register

T.A.L.E.S. EDMONTON (433-2932) • Storytelling Invitations: every 2nd (8pm) • The oral tradition of storytelling (be a listener or a storyteller)

THE THIRTEEN BUDDHIST MEDITATION SOCIETY GLENHARTEN 11403-101 St (479-0014) • Learn about Tibetan Buddhism and meditation with Kushok Charnie of Mangal Monastery in India • Every Tues (7:30pm), beginning • Every Wed (7:30pm) and Sun (11am-1pm), advanced

VEGAN SOCIAL 2nd Fl, 10832 Whyte Ave (988-2713) • With cookbook author Sarah Kramer • Mon, Nov. 3 (7pm) • Free

VOICE FOR ANIMALS See What's Happening Downtown

QUEER LISTINGS

ALBERTA LEGISLATURE See What's Happening Downtown

AZIOS (454-8449) • A support group, local chapter of the International Organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Churches

BOOTS AND SADDLES See What's Happening Downtown

BUDDY'S NITE CLUB 117258 Jasper Ave (488-6636) • Open 9-3 • Dancing, strip, jolly, go-go boys • Mon-Fri: Free pool, DJs. Arrive: cheap, jolly, go-go • No membership needed

DIGNITY EDMONTON (482-6845) Support community for lesbian, gay, and transgender people

DOWN UNDER 12224 Jasper Ave (482-7960) • Steamboat

EDMONTON RAINBOW BUSINESS ASSOCIATION (423-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCC) See What's Happening Downtown

GAY MEN'S OUTREACH CREW (GAMOC) See What's Happening Downtown

HIV NETWORK OF EDMONTON SOCIETY See What's Happening Downtown

ICARS See What's Happening Downtown

ILLUSSIONS SOCIAL CLUB See What's Happening Downtown

INSIDE/OUT U of A Campus • Monthly meetings for campus-based organization for lesbian, gay, bisexual, transgender, and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff of the U of A network and socialize in a supportive environment (fall and winter terms). Contact Kris Wells (wells@ualberta.ca) or Marjorie Worham (mworham@ualberta.ca) for info

LAMBDA CHRISTIAN COMMUNITY CHURCH Carmichael Restaurant, 11448-84 Ave (424-0753) • Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

LIVING POSITIVE www.connect.ab.ca/stepos (488-5768) • Edmonton Persons Living with HIV Society. Peer-facilitated support groups, peer counselling. Daily drop-in

LUTHERANS CONCERNED www.lcna.org (426-0905) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual quest

MAKING WAVES SWIMMING CLUB www.geocities.com/makewaves_ejm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Practices every Mon and Thu

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church services

FLAG See What's Happening Downtown

PEACE LIAISON COMMITTEE (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the gay and lesbian community

PRIME TIMERS (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

THE ROOST See What's Happening Downtown

SECRETS BAR AND GRILL See What's Happening Downtown

TRANSSEXUAL/TRANSSEXUAL SUPPORT GROUP See What's Happening Downtown

WOODYS 11723 Jasper Ave (488-6557) • Open Sun-Thurs 1-12: Fri-Sat 1-3 • Gay nightclubs. Every Sun-Tue (7-12am): karaoke with Titty. Every Wed game show. Every Fri free pool. Every weekend: open stage, dance with DJ Arrow Chase • No membership needed

WOMEN'S COMING OUT GROUP See What's Happening Downtown

YOUTH UNDERSTANDING YOUTH See What's Happening Downtown

SPECIAL EVENTS

BLACK AND WHITE FUNDRAISER Festival Place, 100 Fehdy Way, Sherwood Park (449-3378) • '70s retro theme gala evening featuring music by Supertramp (ABBA tribute band) • Sat, Nov. 1, 8:00

CHICKS FOR UNICEF Sutton Place Hotel (435-8448) (formerly Sheraton Grande) • Gala featuring Sir Roger Moore. Fundraiser for UNICEF's Go Girls campaign • This, Nov. 6 (8:30pm, cocktails) • \$250 (dinner)

GLOBAL VISIONS FILM FESTIVAL See What's Happening Downtown

INTERMEDIATE HALLOWEEN FILM FESTIVAL See What's Happening Downtown

LATIN PARTY Holistic-Canadian Community Hall, 10450-116 St (940-4234) • Latin film with music by Energa • Sat, Nov. 1 (7pm) • \$15

artist to artist

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artist to artist

Male actor/singer wanted to play Noel Coward in Image Theatre production March/April, Age 30-50, British or good accent. Info, Bob 454-8666.

na1030

Learn to voice cartoons, commercials, writing, engineering and more. Various workshops available at: www.shuriflytes-studios.com/workshops.htm for dates and prices available call Debbie 718-4394.

WM1030-1113 (2wks)

Free dance floor 20 feet by 20 feet for serious dancers. Space must be booked, lots of time available. Donations accepted for utilities. 428-9184.

na1023

Artists, musicians, dancers, writers, etc. Do you have any experiences with "Paint by Number" art that you could share? Ph Mike, Ortona Gallery 439-6943.

na1033

Art from the Unknown: Call for art for low-income artists. Deadline Nov. 3. More info Ph Chris at Raj Parnis office 414-0702. www.raparnis.com

na1025

Ice sculptor needed for winter production • New City. Phone contact Sarah at 481-4431 or by e-mail sarahbowes@shaw.ca for more information.

na1018

Actors needed for a unique play celebrating Edmonton's 100th anniversary. All ages, all ethnicities encouraged to audition. Alex 492-8714.

na1030

Join Arts Outreach at Grant MacEwan College for an art-oriented trip to New York City Feb. 15-22, 2004. \$1995. For info call 497-4303.

na1024

One Voice, One Dream Productions is holding auditions for actors, singers, dancers and musicians. Call Michele 434-2979, Cody 902-1523.

na1031

THROUGH THE EYES OF THE ARTIST: Call for adults with developmental disabilities to participate in a project exploring citizenship and discrimination. Nina Haggerty Centre for the Arts, 474-7611.

na1014

artist to artist

Chinese Canadians: Did your family run a Chinese Restaurant in Alberta? Did you spend a lot of your childhood helping out rolling eggrolls, dehydrating shrimp and waiting tables? A local filmmaker wants to hear and document your stories. Chopy-yn@interbaun.com

na1009

Application forms for the Lee Fund for the Arts are available on the EAC website at: www.edmontonarts.ca. For more info ph Laurie Stalker @ 424-2787. Deadline: Oct. 31

na1009

Actors, cameramen, editors, administrator wanted: movie to be shot in Edmonton. 15 actors (25-65 yrs) e-mail: kam_mishra@yahoo.com

na1009

Actors needed for a unique play celebrating Edmonton's 100th Anniversary. M-F all ages, cultures encouraged to audition. Ph Alex 492-8714.

na1018

Dancers and performing artists needed. Local Choreographer seeking performers for a winter production at New City. Interested? Sarah @ 435-4431 or e-mail: sarahbowes@shaw.ca for info.

na1016

musicians

The old: Live ROCK VIDEO being filmed at the sidetrack Cafe 10:30 Tues Nov. 4. Support Local Band "RADIOFLYER" and live the dream!

na1030

One Voice One Dream Productions is looking for an experienced pianist for upcoming charity show. Call Cody @ 902-1525.

na1030

Drummer wanted for rock and roll project. Hard hitting, good temp. Serious inquiries only: 18-30. Info Sep STP GN'R 483-2157.

na1030

Female singer seeking rock band, or to form band, can harmonize influences from '80s metal to Broadway. 481-4866. lalajack@yahoo.com

na1030

Tilo Paiz is forming a new Latin jazz-fusion band and is looking for keyboard/piano, bass, sax, trumpet, flute... Interested: 438-5446 daytime.

na1029

Record your project at Edmonton's premiere recording facility, 3 studios with Protools, loads of gear (new and vintage), 4000 Sq.ft. \$50.00/hr. Visit us at: www.wellwound.com for a virtual tour. (780) 448-9653. THAT'S! quality recording. THAT'S! delicious

WM1023-1030 (4wks)

musicians

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Est. label and production house now accepting unsigned material for professional solicitation at "MIDEM, France". We shop for distribution, Lic/Sync, Pub and label deal in foreign territories. All styles no rights taken. Limited space. Serious inquiries only. Phone call Cooper 780-417-5526 e-mail: kabloun@shaw.ca

WM1023-1030 (2wks)

Young energetic guitar/vocalist looking for bass player to start original project with info: AFI, Strung Out. Have line for a good Contract. 975-2009.

na1005

volunteers

One Voice One Dream Productions is looking for an experienced pianist for upcoming charity show. Call Cody @ 902-1525.

na1030

Change for Children needs volunteers to take on short and longer term projects around our office. Please call 448-1505 for info.

na1030

Volunteers Needed: The Global Visions Film Festival 414-1052
Gain valuable experience, meet great, open-minded people, learn more about the world we live in, and see some fantastic films! Global Visions, Ortona Armory, 9722-102 St.

na1009

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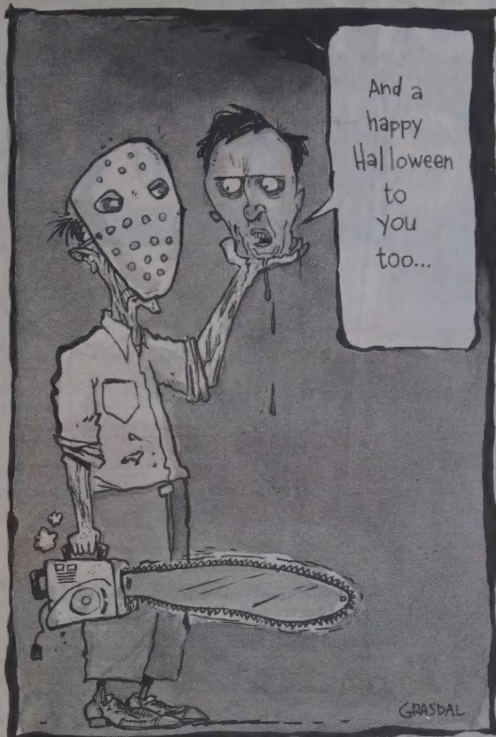
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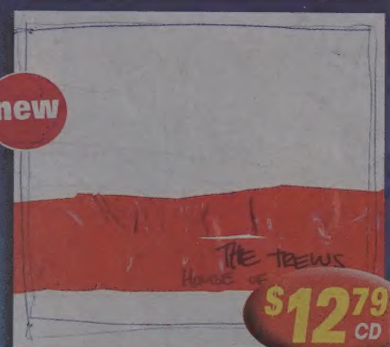
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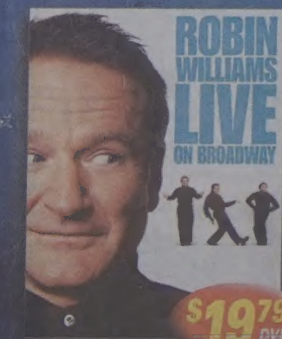
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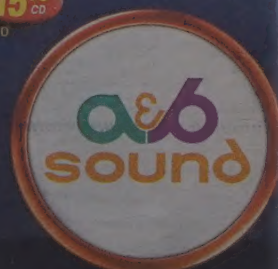
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